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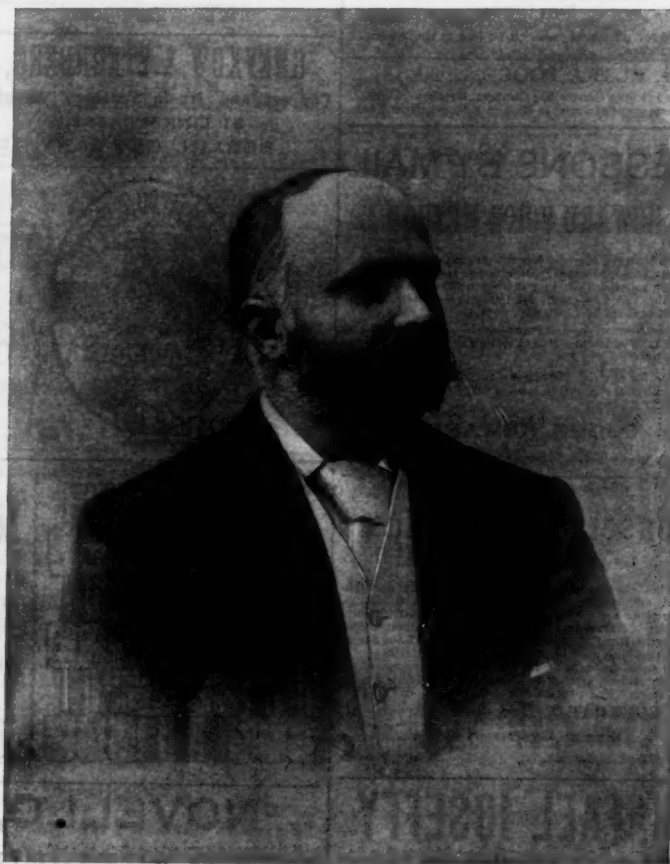
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

VOL. XXIII.—NO. 24.

NEW YORK, WEDNESDAY, DECEMBER 9, 1891.

WHOLE NO. 616.



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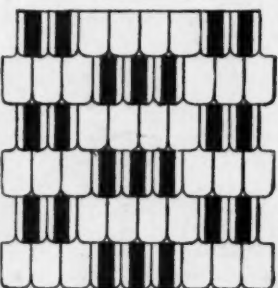
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—A WEEKLY PAPER—

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—No. 616.—

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Marie Rose	Heinrich Vogel	Max Bruch
Alfred Grünfeld	Johann Sebastian Bach	L. G. Gottschalk
Etika Gerster	Peter Tschakowsky	Antoine de Kontaki
Nordica	Jules Perotti—3	S. B. Mills
Josephine Yorke	Adolph M. Foerster	E. M. Bowman
Emilie Ambre	J. H. Hahn	Otto Bendix
Emma Thursby	Thomas Martin	W. H. Sherwood
Teresa Carreño	Louis Gaertner	Stagno
Kellogg, Clara L.—2	Pietro Mascagni	Victor Nessler
Minnie Hauk—3	Richard Wagner	Johanna Cohen
Materna	Theodore Thomas	Charles F. Treibler
Albani	Dr. Damrosch	Jennie Dickerson
Annie Louise Cary	Campanini	E. A. MacDowell
Emily Winant	Jenny Meyer	Theodore Reichmann
Lena Little	Constantin Sternberg	Max Treumann
Murio-Celli	Dengremont	C. A. Capa
Andrew Carnegie	Galassi	Montegrifo
James T. Whelan	Hans Balatta	Mrs. Helen Ames
Edward Strauss	Mathilde Wurm	S. G. Pratt
Henry W. Everest	Liberali	Rudolph Aronson
Jenny Broch	Johann Strauss	Hermann Winkelmann
Marie Louise Dotti	Anton Rubinstein	Domzetti
Marie Jahn	Del Puente	William W. Gilchrist
Fursch-Madi—2	Joseffy	Ferranti
John Marquardt	Julia Kivé-King	Johannes Brahms
Zélie de Lussan	Hope Glenn	Pepperberg
Blanche Koozevelt	Louis Blumenberg	Moritz Moszkowski
Antonia Mielke	Frank Van der Stucken	Anna Louise Tanner
Titus d'Ernesti	Frederic Grant Gleason	Filoteo Greco
Anna Bulkeley-Hills	Ferdinand von Hiller	Wilhelm Junk
Charles M. Schmitz	Robert Volkmann	Fannie Hirsch
Friedrich von Flotow	Julius Riets	Michael Banner
Franz Lachner	Max Heinrich	Dr. S. N. Penfield
Heinrich Marschner	A. L. Guille	F. W. Riesberg
Edmund C. Stanton	Ovide Musin	Emil Mahr
William Courteney	Anton Udvardi	Otto Sutor
Josef Staudigl	Alcibi Blum	Carl Faelten
E. M. Bowman	Louise Natali	Belle Cole
Mrs. Minnie Richards	Ethel Wakefield	Carl Millocker
Florence Clinton-Suito	Carlyle Petersilea	G. W. Hunt
Arthur Friedheim	Carl Reiter	Georges Bizet
Clarence Eddy	George Genlinden	John A. Brockwood
Mr. & Mrs. C. H. Clarke	Emil Liebling	Edgar H. Sherwood
Fannie Bloomfield	Van Zandt	Ponchielli
S. E. Jacobson	W. Edward Heimendahl	F. W. Torrington
C. Mortimer Wake	Mrs. Clemm	Carrie Hux-King
Emma L. Heckle	Albert M. Bagby	Pauline l'Allemang
Edward Grieg	W. Waugh Lauder	Verdi
Adolf Henselt	Mrs. W. Waugh Lauder	Hummel Monument
Eugen d'Albert	Mendelssohn	Berlioz Monument
Lilli Lehmann	Hans von Bülow	Haydn Monument
William Candius	Clara Schumann	Johann Svendsen
Franz Kneisel	Joachim	Strauss Orchestra
Leandro Campanari	Samuel S. Sanford	Anton Dvorak
Franz Rummel	Franz List	Saint-Saëns
Blanche Stone Barton	Christine Dossert	Pablo de Sarasate
Amy Sherwin	Dora Hennings	Julio Jordan
Thomas Ryan	A. A. Stanley	Albert R. Parsons
Achille Errani	Ernst Catenhuesen	Ther'e Herbert-Foerster
C. Joe. Brambach	Heinrich Hoffmann	Bertha Pierson
Henry Schradieck	Charles Fraedel	Carlos Sobrinho
John F. Rhodes	Emil Sauer	George M. Nowell
Wilhelm Gericke	Jesse Bartlett Davis	William Mason
Frank Taft	D. Burneister-Petersen	Pasdeloup
C. M. Von Weber	Willis Nowell	Anna Lankow
Edward Fisher	August Hyllested	Maud Powell
Kate Rolfs	Gustav Hinrichs	Max Alvary
Charles Rehm	Xaver Scharwenka	Josef Hofmann
Harold Randolph	Heinrich Boetel	Hindel
Minnie V. Vandever	W. E. Haslam	Carlotta F. Pinner
Adèle Aus der Ohe	Carl E. Martin	Marianne Brandt
Karl Klundworth	Jennie Dutton	Gustav A. Kerke
Edwin Klahre	Walter J. Hall	Henry Duzens
Melen D. Campbell	Conrad Ansgore	Emma Juch
Alfredo Barili	Carl Baermann	Fritz Giese
Wm. R. Chapman	Emil Steger	Anton Seidl
Otto Roth	Paul Kalsch	Max Spuckler
Anna Carpenter	Louisa Svecenka	Judith Graves
W. L. Blumenschein	Henry Holden Hum	Hermann Ebeling
Leonard Labatt	Neally Stevens	Anton Bruckner
Albert Venino	Dyas Flanagan	Mary Howe
Josef Rheinberger	A. Victor Benham	Atalie Claire
Max Bendix	Mr. and Mrs. Carl Hild	Mr. and Mrs. Lawton
Helene von Doenhoff	Anthony Stankowitch	Fritz Kreisler
Adolf Jensen	Moris Rosenthal	Madge Wickham
Hans Richter	Victor Herbert	Richard Brumister
Margaret Reid	Martin Roeder	Joachim Raff
Emil Fischer	Felix Mottl	Niels W. Gade
Merrill Hopkinson, MD	Augusta Ohström	Hermann Levi
E. S. Bonelli	Mamie Kunkel	Edward Chadfield
Paderewski	Dr. F. Ziegfeld	James H. Howe
Stavenshagen	C. P. Chickering	George H. Chickering
Arrigo Boito	Villiers Stanford	John C. Fillmore
Paul von Janko	Louis C. Elson	Helene C. Livingstone
Carl Schroeder	Anna Mooney-Burch	M. J. Niedzielski
John Lund	Mr. and Mrs. Alves	Franz Wilczek
Edmund C. Stanton	Ritter-Goeze	Alfred Sormann
Heinrich Gudehus	Adele Lewing	Juan Luria
Charlotte Huhn	Pauline Schöller-Haag	Carl Busch.

PADEREWSKI.

The next Paderewski Recital will take place on
Thursday Afternoon, December 17, at 2:30,
AT MADISON SQUARE GARDEN CONCERT HALL.

SPECIAL NOTICE.

OWING TO THE UNPRECEDENTED SUCCESS OF THE PADEREWSKI RECITALS, THE MANAGEMENT BEGS TO ANNOUNCE THAT THE MATINEE ON SATURDAY AFTERNOON, DECEMBER 19, AT 2:30, WILL TAKE PLACE AT

MUSIC HALL, 37th St., cor. 7th Ave.
TICKETS PURCHASED FOR THAT DATE CAN BE EXCHANGED AT E. O. SCHUBERTH & CO.'S, 23 UNION SQUARE, ON AND AFTER SATURDAY, DECEMBER 5.

PROFESSOR DR. SCHÜLLER, a celebrated Berlin physician, recently had occasion to split in half the larynx of a well-known singer. After seventeen days the wound was pronounced healed, and curiously enough it was found that the singer not only had not lost his vocal organ, but that he is now enabled to use it to much better advantage than heretofore. We know of several New York singers who ought to go to Professor Dr. Schüller and get their throats cut lengthwise.

MR. PHILIP HALE has severed his connection with the Boston "Post" and the Boston "Home Journal" and is now the musical editor of the Boston "Journal." The muscular acumen of Mr. Hale's criticisms will doubtless be one of the attractions of that journal. Mr. Louis C. Elson, of the Boston "Courier," has some time since transferred his affection to the "Advertiser." His place on the "Courier" is filled by Mr. T. P. Currier. In the meantime, what has become of Mr. Fernald, of the "Journal," and who will fill Mr. Hale's place on the "Post" and "Home Journal?"

THE MUSICAL COURIER is in receipt of the following authentic dates for next summer's Bayreuth twenty festival performances, which will take place during the thirty-two days of from July 21 until August 21, inclusive. There will be eight performances of "Parsifal" on the following days: July 21 and 28, August 1, 4, 8, 11, 15 and 17; four performances of "Tristan and Isolde" on July 22 and 29 and August 5 and 18; four performances of "Die Meistersinger" on July 25 and 31 and August 14 and 21, and four performances of "Tannhäuser" on July 24 and August 7, 12, and 20. Those interested in the subject would do well to keep these dates in a convenient place for reference, and thus save us the trouble of a reiterated answering of the same question regarding these dates.

THIS is rather amusing, and was clipped from the "Herald" last week:

Remenyi, the violinist, was unable to keep his engagement at Seidl's concert Sunday evening, because Sunday trains, with one or two exceptions, are prohibited in Connecticut.

It may be doubted whether any State has a right to interfere with the running of through trains across its borders.

The train service from Massachusetts to New York through Connecticut is interstate commerce, and the courts have repeatedly held that such commerce is beyond the control of a State. Only Congress has the constitutional power to regulate it.

Handy Connecticut trains on Sunday, nevertheless, for Mr. Remenyi-Hoffmann or Mr. Hoffmann-Remenyi, who perhaps changed his mind suddenly about fiddling before a New York audience. He need not have stayed away, however; for fancy people going to hear Remenyi? They only go to look at what Mark Twain or Artemus Ward would have called an "amusin' cuss."

THE "Times" last Sunday did not agree altogether with Dr. Mason's interesting article in last week's MUSICAL COURIER about Beethoven's piano music not being "klavierrässig." Witness the following excerpt:

Dr. Mason's assertion that Beethoven's piano compositions are not "klavierrässig" (we ought to have a word like that) is too sweeping. Some, indeed a goodly number of them, are not, but the majority of them are. The E flat and G major concertos were certainly written with the genius of the instrument in mind, and the majority of the sonatas are to be praised in the same way. No doubt Dr. Mason had the redoubtable opus 106 and opus 111 in mind when he wrote his letter, and no one will be likely to disagree with him in the belief that this music might have been written for orchestral utterance.

But it appears that there was once a pianist who could play Beethoven and he was the greatest pianist that ever lived. It seems, therefore, that those critics who have denied that Paderewski is the greatest, and have pointed out as one evidence of his failure to reach the top his inability to handle the music of Beethoven adequately, are not so far out of the way after all.

The ground has already been taken in this column that a man may be a great pianist without being able to play Beethoven perfectly. It is our opinion that the point Dr. Mason wished to make in his letter, but which he has not made clearly, is that Beethoven's music is not a test of piano

playing as such. Much of the music is unfavorable to the display of those qualities of touch and technic which are the pianist's most difficult achievements. This is undoubtedly what Dr. Mason desired to say, and his position can be supported by good arguments.

But these things must be said: Beethoven's piano music is very great as music. It can be played on the piano. Playing on the piano includes not only technic, but brains and emotion. The Beethoven music makes a heavy demand on all three. The man who cannot play it so that it sounds Beethovenish is defective somewhere.

WHO dares to say the life of a music critic in this city is an easy one? Look at the list of concerts, beginning Saturday last, until next Wednesday:

Saturday, December 5—Symphony Society concert.
Sunday—Symphony Society String Quartet and Damrosch popular concert.
Monday—Casino, new version of "Tyrolean."
Tuesday—Professional matinee, "Miss Helyett;" Boston Symphony Orchestra concert and New York College of Music concert.
Wednesday—Schmidt-Herbert chamber concert, Manuscript Society concert and soirée musicale of Miss Cohn at Behr Brothers Hall.
Thursday—Rubinstein Club.
Friday—Brooklyn Philharmonic rehearsal, Kneisel Quartet Club and New York Philharmonic rehearsal.
Saturday—Brooklyn and New York Philharmonic concerts.
Sunday—Lenox Lyceum and Damrosch popular concerts.
Monday—Italian opera, "Romeo and Juliet."
Tuesday—Seidl concert, Brooklyn.
Wednesday—Opera, "Trovatore."

MARK TWAIN in last Sunday's "Sun" gave as his humble opinion, after a visit to Bayreuth last summer, that if the singing could be left out of Wagner operas it would be pretty music. Now, this is but a new variation of a very mossy joke (reared of course in the modern fashion with lots of brass), which the Rev. William Funk Nye first perpetrated in the "World." The bald headed apostle of syndicated wit declared that Wagner's music was really much better than it sounded, which was paralleled by the consumptive young person who edits the "song and dance department" of THE MUSICAL COURIER when he observed that there was a young man in Philadelphia who was setting Wagner operas to music! But all this wit becomes finally unpalatable. Why not make a bold departure in the Wagner joke and declare that the greatest Wagner joke in the world is Wagner's music itself as sung by the Abbey-Grau Company?

THE "Herald" has fallen into line and printed one day last week the following editorial about the phenomenon Paderewski, who continues to delight American audiences:

Ignace Paderewski may be said to have captured his public. Not since Rubinstein gave his famous series of farewell recitals in the spring of 1873 has any piano playing attracted such public attention, and this has been done by perfectly legitimate means. There is no trace of sensationalism in the playing of the young Polish pianist now with us, which makes his phenomenal success all the more creditable to our music lovers and emphasizes the radical change for the better that has taken place here since Rubinstein left.

The delicate charm and the subtle coloring of Paderewski's Chopin playing comes largely from the pianist's own artistic consciousness—no printed notes can indicate such things. No one who has not heard Paderewski play a Chopin waltz has any adequate notion of what can be done with these minor masterpieces. He is as great in these comparative trifles as in the famous concertos.

Who can say, in view of the overwhelming success of this great artist, not a prima donna or a tenor, but a simple pianist, that we have no musical constituency worth talking about?

The New York public know a good thing when they hear it and have several times refused to indorse the verdict of London, Paris or Berlin on musical questions.

HENRY T. FINCK, apropos of the Mozart centenary, has the following in last Saturday's "Evening Post":

The December number of the "Century" has a timely article on "Mozart—After a Hundred Years," by Amelia Gere Mason, which tells the story of his life in an interesting way, and gives a brief but just estimate of his genius. It is pathetic story, which cannot be told too often, until the human race has outgrown its tendency to stone living men of genius, and then erect monuments to them after death. There can be no doubt that Mozart, Weber and Schubert were killed by their contemporaries—that is, they were attacked by the critics, ignored by the public and compelled to exhaust their vital energies by overwork to earn their daily bread, whereas even a moderate amount of encouragement and prosperity would have enabled them to husband their strength, care for their health and live twice as many years as they did, giving to the world masterworks of incalculable value.

As a young prodigy Mozart was admired and petted by all the world; but when he became older and wrote serious works of genius he found himself neglected and unable to make his way against his mediocre contemporaries, whose very names are mostly forgotten. Like Wagner he married imprudently, with little but his hopes for an income. He was heavily in debt; he could borrow no more; his wife was ill and his strength was gone. It is pitiful to read of the dire straits to which he was reduced. A letter to the kindly Puchberg reveals the depth of his distress: "You are right, my dear friend, to leave my notes without response. My impotency is truly very great; but consider my frightful position and you will pardon my persistence. If you can still once more relieve me from a momentary embarrassment—oh, I pray you to do so for the love of the good God! I will accept with gratitude the least thing you can spare."

"Write in a more easy, popular style," said his publisher, "or I will not print a note nor give you a kreutzer." "Then, my good sir," replied

Mozart, whose artistic conscience was incorruptible, "I have only to resign myself and die of hunger." "I cannot restrain my indignation," said Haydn, "when I think that this rare man is still in search of a position, and that neither prince nor sovereign has an idea of attaching him to his service."

Haydn, being a genius himself, was able to appreciate Mozart's genius and to write to Leopold Mozart: "Your son is the greatest genius in the world." But the host of professional musicians, publishers, critics and amateurs had so little sense of his greatness that they allowed him to starve and to be buried as a pauper, without even marking his grave, so that no one to this day has found his place of rest.

The greatest master of absolute music was undoubtedly Mozart, and when Macaulay's New Zealander returns home after gazing curiously at the ruins of London town he will probably go and listen to the "Jupiter" symphony in some New Zealandish classical concert.

THERE was not such an influx of "heavenly lengths" last week in the criticisms of Schubert's ninth symphony. Perhaps the venerable Schumann quotation will be given a rest for the next quarter of a century.

How delightful it would be for those old crony quotations, "Papa Haydn," "heavenly length" and "so knocks fate at the door," which have been worked so hard for many years, to take a well earned vacation, where, in company with their secular brethren "dull thud" and "devilish ingenuity," they could make merry sport of music critics and editors.

THE "Saturday Review," London, has the following in a recent issue:

Though music is certainly from among all branches of art one of the purest sources of unalloyed delight, we entirely agree with that definition of it which describes it as "the art of moving by combinations of sounds intelligent people gifted with special and well practiced organs," or, as Berlioz has it, "La musique n'est pas faite pour tout le monde." If music is not made for everybody one may also say that not everybody is made for music.

But the average man will ever continue to dogmatize about the three subjects he is most hopelessly debarr'd from by his intellectual limitations—music politics and religion.

This should be carefully borne in mind when heated arguments arise as to the superiority of Brahms or Brahms as composer. At Harrigan's Theatre they openly sneer at Brahms' fourth symphony, and who shall decry their viewpoint?

Chacun à son goût.

THE "Commercial Advertiser," the morning edition of which did not appreciate Paderewski in the beginning, has evidently changed its mind. Just read what last Saturday's paper says:

To be sure, there is a coterie of hypocritical persons who find that Paderewski has serious and ineradicable limitations in the matter of playing Beethoven, but these are the very writers who can see nothing beyond Von Bülow when Beethoven is to be interpreted. Now, to be perfectly candid, there is much in Beethoven's music, especially in his sonatas, which is dry, uninteresting and a positive thorn in the flesh to those persons who care for the beautiful and the true in music as well as the academic forms. Nor has there ever come to these shores a pianist so slowly in his execution or so uninteresting and unromantic in his power of interpreting musical expression as this same Von Bülow, with all of his erudition and his knowledge of forms.

The item about Von Bülow is rather uncalled for, but is nevertheless deadly truth.

As to Beethoven's music being itself uninteresting, that is too amusing a statement to discuss. About its being piano playable, two such well-known authorities as Dr. William Mason and the New York "Times" do not entirely agree. One thing is, however, certain—no pianist of any reputation dares to give recitals without the name of the great composer figuring in them, Pachmann excepted, and Pachmann is a paradox.

THE truth of the following story is not vouched for. When Wagner was at the height of his popularity he visited Vienna. Count von Beust, then chancellor of the empire, was informed that the Prussian party intended to give him an immense serenade—a serenade which would have the air of German protest against the tendency of the ministry to make the union of Hungary and Austria more intimate. The demonstration promised to arouse strong feeling. "Your excellency is warned," said the chancellor's advisers; "it is impossible to stop this manifestation unless Wagner goes away, and he loves ovations too well. Nothing will induce him to depart." "You think so?" said Beust, with a smile. An hour later Wagner was invited to dine with the chancellor. He was flattered by the invitation and accepted it. After dinner, at which Beust was delightfully affable and entertaining, the chancellor remarked: "Mr. Wagner,

are you interested in autographs? I have some very curious ones to show you," and he opened a portfolio where were letters of Palmerston, Bismarck, Napoleon the Third, Heine and others. Suddenly turning to a paper, dated 1848, he said: "Ah, look at this; it is very curious. What would your friend, His Majesty the King of Bavaria say if this paper, which would be significant in connection with the political serenade which the Germans are going to give you, should be published to-morrow in the Vienna papers?" The composer examined the paper and recognized, with surprise, an old proclamation of one Richard Wagner, who, an ardent revolutionist in 1848, had proposed to the youth of that time to set fire to the palace of the King of Saxony. He saw his autograph, and that it might be the means of getting him into serious trouble. "Very curious, is it not, Mr. Wagner?" said the minister. "Very curious, your excellency," replied his guest. The next morning Richard Wagner left Vienna, recalled to Bayreuth by urgent business.

THE San Francisco "Argonaut," one of the best edited and most readable weekly papers of the United States, recently contained a most amusing article about "La Cigale," from the pen of its New York correspondent, who naturally raves over Lillian Russell's singing and beauty, and who has the following to say about two old friends, Carl Streittmann and Mr. Tagliapietra:

Carl Streittmann is a dapper little fellow, with a strong, vibrant tenor voice. A good actor, too, he proved to be in his German *entourage* last winter at Amberg's Theatre in "The Fledermaus," "The Beggar Student" and so on. He spoke his lines well, his facial play was expressive and his gestures were emphatic. But now, in English—and such English, ye gods!—he struts and grimaces, and is positively disagreeable. One wonders and asks why on earth he has left his own field for this new one—and still more why he was so readily engaged. Gossip answers both questions, because Lillian—fair Lillian—so wished it. For, be it known, Streittmann possesses the mysterious, unfathomable gift of fascinating the weaker sex. (You ought to see him "throw his eyes" when he is on the stage.) It was his name, so rumor says, that Bettina Paderewski murmured when, conscience stricken at the approach of death, she confessed her frailty to her liege lord, then turned over and got well, for which lack of nerve and evident "previousness" she has metaphorically kicked herself ever since.

Another member of the company is Tagliapietra—the once adored "Tag" of San Francisco girls. The mention of his name will cause many romantic hearts to flutter, hearts in which he is enshrined, clad in the old gold robes of "A King for a Day." He was a hero to those gushing maidens. They were stanch and steadfast in their devotion, for it withstood, if I remember rightly, a horrible story which jealousy industriously circulated, concerning the free use in public of a red bandana. Well, girls, you ought to see "Tag" now in "La Cigale"; you would go home and have a real, good crying spell. The dash, the vim, the fire of voice and action of the graceful young baritone who captivated pretty Teresa Carreño, the pianist, long before you succumbed, are gone. He is now, as seen in Audran's work, a heavy, clumsy fellow, plodding along, helpless with his hands and feet, and still more so with his tongue, for his English is almost as bad as Streittmann's, and that is a superlative. The first night it was suggested that the audience form an American party club—"Down with foreigners," and a mobbing seemed likely. Since then most of all of Streittmann's and "Tag's" spoken lines have been cut out and the danger is past.

MEYERBEER REPRESENTATIONS.

UP to January 1, 1891, the representations of Meyerbeer's works at the Grand Opéra, Paris, amounted to: "Robert le Diable," 738; "Les Huguenots," 876; "Le Prophète," 468; "L'Africaine," 449; a total of 2,531. These 2,531 representations realized between 29,000,000 and 30,000,000 frs. Following we give an account of the career of the four cantatrices who created the principal rôles in the four operas. Mrs. Dorus-Gras, who interpreted the rôle of "Alice" in "Robert le Diable," is now eighty-six years old and is enjoying life in Paris, spending her summers at Etretat, the well-known French watering place. Mrs. Cornélie Falcon, the "Valentine" of "Les Huguenots," is now the widow Malançon. She lost her voice, isolated herself completely from the operatic world and married. Mrs. Pauline Viardot, the "Fides" of "Le Prophète," lives on the Boulevard Germain, Paris, and is ever ready with her counsel for those singers who may solicit her aid. Mrs. Marie Sasse, the "Selika" of "L'Africaine," devotes her time to teaching. Mrs. Rose Caron was one of her pupils.

On the occasion of the celebration of the centenary of Meyerbeer at the Opéra, after the curtain dropped at the end of the fourth act of "Le Prophète," Mounet-Sully recited a poem by Jules Barbier, surrounded by the entire company, in addition to the survivors of former troupes who created rôles in the works of the composer, Faure, Obin, Warrot, Villaret, Duprez and Mesdames Viardot, Carvalho, Marie Sasse, Marie Battu, Poinssot, Mauduit and Dorus-Gras, who

was the first "Alice" in "Robert the Devil" and the first "Queen" in "The Huguenots." It is nearly half a century since the venerable lady quitted the national academy of music at the height of her career. She is in good health, being afflicted only by a slight deafness.

"IF YOU SEE IT IN THE 'SUN' IT MUST BE SO."

THE "Sun" recently had something to say about the rise of words of spurious coinage, of which THE MUSICAL COURIER, in common with many of its contemporaries of the daily press, has been guilty of using.

Says the "Sun":

It is hard enough for the person of fastidious taste in the use of words to bear with fortitude the objectionable term soloists, universally but incorrectly used instead of solo singers; but this is as naught in comparison with the strange wild concoction that has been lately seen in print. Several critics have spoken of "Paderewski's pianism!" Henceforth we may expect to hear violin playing called violinism; flute playing, flutism; harp playing, harpism; violoncello playing, 'celism, and a singer's efforts, singism. To say that a singer's "singism gave evidence of careful training" would not be more absurd than it is to call piano playing pianism. The term would only be permissible to use in connection with an organist, for mention of his excellent organism would hardly call forth ridicule. Vicious and perverted attempts at making a word should be condemned, for counterfeit words must be treated in the same manner as counterfeit coin.

THE MUSICAL COURIER pleads guilty on all indictments, but promises such an unquestionable authority as the "Sun" that it will not do it again.

But—and there is a but in the case—many words of the sort to be tabooed by all purists are so delightfully useful, in fact come within the category of the words called by Lewis Carroll (the author of "Alice in Wonderland," to properly appreciate whose writings one must be a very, very old man) "port-manteau," because two meanings could be packed in them. Witness the coinage of the word "vividity" by "The Raconteur"—"Paderewski played with vividity"—how thrillingly it sounds with its subtle suggestion of "vivid" and "avidity!" What word, dear Mr. Chester Lord, could so completely express the style of Paderewski?

PHILADELPHIA VERSUS BOSTON.

THE Philadelphia "Music and Drama," a bright weekly journal printed in the city of musical Nod, printed last week the following silly criticism of Paderewski in its columns, presumably from the pen of Mr. Bunting, who fancies Chas. H. Jarvis is the greatest pianist in the world and Hummel the greatest composer. The absurdity of the criticism will appeal to New York readers, particularly those who were foolish enough to believe Mr. Paderewski commanded every tonal gradation of which the keyboard was capable. Read this, Gothamites, and weep at your want of judgment, for Paderewski's technic "is not above the average!"

And as for Mr. Paderewski, whom the New York music papers described as an embodiment of the combined talents of Rubinstein, Liszt and some others; as a revelation, as a wonder. Alas! the old comparison of an engine headlight suggested itself: a glaring blaze in the distance and a modest oil lamp near by. Mr. Paderewski is decidedly a man of talent, but his talent is eccentric and lacks in all those qualities which come under the head of artistic development. He has no middle tints; a brutal fortissimo which would make the best piano sound harsh and painful, or a whispering pianissimo—voilà tout. His cantilena is disagreeably morbid, his technic not above the average, and his appearance, when at the piano, full of either conscious or unconscious mannerisms.

His best effort was the little value by Chopin; the Rubinstein concerto has been heard far better in this city, and even his own menuet was handled with superior grace by Adele Aus der Ohe. Taking it altogether, it does seem as if the delirious enthusiasm of New York cannot be absolutely depended upon.

How Boston feels on the subject may be gleaned from the following criticism clipped at random from the Boston "Herald." Mr. Paderewski played in that city Saturday and his success was enormous. Says the "Herald":

At the close of the first movement he had Boston at his feet, and from that onward it was but a question of degree in the enthusiastic recognition of his abilities by his first audience here.

The opening movement gave a hint of the singular purity of tone which he produces at all times and a suggestion of his technical attainments. It remained for the beautiful romance making the second movement to serve as an exhibition of the wonderful delicacy, refinement and expression of his playing and the rare faculty he has of making the instrument sing under his skillful touch. The final allegro then served as an illustration of his absolute mastery of the keyboard and his ability in the line of pyrotechnical piano playing that has dazzled the publics of all the great cities abroad.

He is a pianist who knows to a nicety his power over his audience, and he mastered all who heard him with as much certainty as though each and everyone had been his only listener. Great as was his triumph in the concerto it was not until he was heard as a solo player in a Chopin impromptu and value and a Liszt rhapsodie that the audience fully realized the genius of the pianist. His playing of Chopin is fairly fascinating, for the grace and beauty of his interpretation and the delicacy of his tone tints in such compositions surpass all description and give the listener most rapturous delight. The Liszt rhapsody again revealed

the skill and resources of this veritable giant, and his brilliant playing of this number made a fitting climax to his evening's triumph.

What is the matter, Philadelphia? Can't two great pianists be in your city at the same time? Evidently Mr. Bunting thinks not.

NEXT WEEK!

NEXT week may properly be called the beginning of the metropolitan musical season 1891-2, and THE MUSICAL COURIER will fitly celebrate the event by issuing a handsome and greatly enlarged edition containing in addition to its usual wealth of good things, portraits of the artists of the Italian and French opera, Paderewski, Anton Seidl, Messrs. Abbey and Grau, Clara Poole, Anna Burch, William R. Chapman and others. Especial articles on a variety of topics, all of interest to the musical student; personal monographs, book reviews, chat and gossip, and a critique of the opening night of Italian and French opera and an article on Mozart will appear; and last, but not least, a trade department that will positively overtop anything of the sort that has yet been in print.

Don't forget to read THE MUSICAL COURIER next week!

THE GRÜNFELDS.

THE following letter was recently received relative to the merits of the Grünfeld brothers, Alfred and Heinrich:

NEW YORK, December 5, 1891.

Editors Musical Courier:

What have you written about the Grünfeld brothers in your journal? What is your critical estimate of them? A LOVER OF MUSIC.

In the issue of Wednesday, October 28 last, the first concert of the talented brothers was criticised at length and also in several following numbers. The criticisms are too lengthy to give in full, but the following condensed extracts will outline to the "Lover of Music" the critical opinion of THE MUSICAL COURIER:

The talents of the Grünfeld brothers come well within the categories of amiable geniality and the most dazzling brilliancy, and the pianist, whose individuality is the most pronounced, is a virtuoso of the first rank, whose limitations, if they are well defined, render his work all the more sharply characteristic. His technic is beyond cavil and his octave playing phenomenal, and with all his enormous command of tone he has the most piquant touch imaginable. This was apparent in his scale and passage work. Mr. Heinrich Grünfeld also came in for his share of the applause by his artistic handling of his instrument. He is a sympathetic player, with a musical but not large tone, and his solo work is ever graceful and refined.

The Grünfelds are now under the management of Mr. George Blummer, of Baltimore, and it is to be hoped that they will be heard with orchestra, particularly the pianist Alfred Grünfeld, who, it is said, plays the Rubinstein D minor with great brilliancy and effect. It is unfortunate that these two amiable artists did not make their debut in this city with orchestral accompaniment.

They will shortly be heard again here under more favorable auspices.

L'Allemand Leaves the Casino.—Pauline L'Allemand, the prima donna who was engaged to take the place of Miss Lillian Russell at the Casino, is no longer connected with that house. The management hints that she did not quite fulfill expectations, and as there was no part for her in the new opera, "Uncle Celestin," they thought it advisable to let her go.

Mrs. L'Allemand reached the city last week in no very amiable frame of mind. She said she had been engaged for the entire season by the Aronsons and that she did not propose to allow them to break their contract with her. She intimated that she would ask the courts to compel them to live up to their agreement.

Mr. Barton, the press agent of the Casino, said when asked that it was true that Mrs. L'Allemand had been dropped from the road company. "I do not know why," said he, "or anything about it. Mr. Rudolph Aronson knows all about it, but he is in St. Louis."

Albert Aronson was more communicative. "Mrs. L'Allemand," said he, "has not been satisfactory. Her forte is not comic opera. You know she appeared here in 'Indigo,' and went with that opera on the road. After 'Indigo' was dropped she sang 'Santuzza' in 'Cavalleria Rusticana.'"

"Saturday night we dropped the latter opera on the road, and as we saw no part for her in 'Uncle Celestin,' which is pure comedy, we decided to drop her from the bill."

Miss Russell's Birthday.—Miss Lillian Russell's birthday occurred last Friday and her friends tried to make it memorable. They seemed at any rate to make it happy, for the singer wore a smile all day. Among her presents were three cases containing diamonds. One case contained a grasshopper made of diamonds, rubies and pearls and the other two cases contained diamonds set in odd designs.

OPERA IN CHICAGO.

"Otello," "Faust," "Norma."

"Education in music is essential, because rhythm and harmony penetrate to the depths of the soul, affect it powerfully and teach it measure and control."—Plato.

"Let no capricious quav'ring on a note,
No running of divisions high and low,
Break the pure stream of harmony: no Phrynis,
Practicing wanton warblings out of place,
Woe to his back that was so found offending!"

—Aristophanes.

*Nota.—Registers or divisions of voice may be meant. The pretentious virtuoso or vocal acrobat evidently already existed and *lours de force* were obtaining.

"No babbling then was suffered in our schools:
The scholar's test was silence * * *
To attend their teacher in harmonics."
—Aristophanes, "The Clouds."

"Good people, it is my business to teach you and not to be taught by you."—Euripides (Remonstrance of the poet to the audience.)

"The Dorian mode was most in esteem, its melodies being considered for the most part to have a manly character, rousing to action and not softening."—Epaminondas.

"In the trilogy 'Persai' (Xerxes) of Aeschylus (Æschylus), composed for the contest for the prize (wreath)—one and the same fundamental idea (thought) ran like a leading motive."—"History of the Drama."

"To make the foolish wise—
* * * that science never yet was understood."

—Theognis.

"Epikouros held that well considered artistic pleasures producing permanent calm of the soul were a principal element of a happy life."—Max Mueller.

"He who joy has never found
In the flute's entrancing sound,
Bacchos' gifts who dares despise
Song and laugh and maidens' eyes;
He who at his grudging board
Thinks upon his growing hoard,
Reckoning interest in his head—
Him I count already dead.
Shuddering and disgusted, I
Pass the meagre carcase by."—Anakreon.

"The beauty of a youthful artist's hand consists in a very moderate plumpness, beautiful form, delicate juncture of the wrist, slender and finely tapering fingers like unto well proportioned columns."—Lucian-Winkelmann.

"Thou seest what kind of throats, busts and bodies are the result of these artistic exercises."—Solon to Anacharsis (in Lucian).

"In the palastra (gymnasium, from gymnos, naked) the boys and youths practiced naked, as it was natural to the unspoiled Hellenic mind to lay aside all garments. In earliest times a chiton (light tunic) was used but in the golden age of Hellas the delight in fair pure human forms led to the more modest (as Solon said) abandonment of all apparel."—Jakob von Falke, "Greece and Rome."

"Hellas, resplendent in martial fame,
Unconquered in battle,
Willingly bent her haughty neck to
The power of beauty."

—Epigram on Lais, most celebrated classical beauty of her time (of Segesta, Sicily).

"Although the Ionians had the art of printing from the Phœnicians in the tenth century, B. C., Peisistratos incited Onomakritos first to write down, revise and arrange the poems of Homer and the epos and melos (song) of the day, writing from left to right (the Shemitic races wrote from right to left)."—"Origin of Melos" (song).

"Ill fares the state where many masters rule: Let one be lord."—Theraktes.

"Lord, remember the Athenians!"—Xerxes (prayer for vengeance).

"OTELLO" was heard in the Auditorium about two years ago. First represented in America as pluckily introduced with disastrous financial results by the veteran tenor Italo Campanini, New York, April 16, 1888, and in Boston at the new Grand Opera House on the last day of April, 1888. As the Italians say—

"Chi lascia la vecchia strada per la nuova,
Sa quel che lascia, ma non sa che trova."

i. e., Who leaves the old road for the new knows what he leaves but not what he'll find.

Verdi, in this work, forsook the Italian tradition to follow the Teutonic Wagner's trail, as Wagner abandoned the old Italian form after his "Rienzi" and "Flying Dutchman" to plunge as an artistic explorer into a musical and dramatic "dark continent." Verdi demonstrated his cosmopolitan versatility in that in his old age he adopted the bolder reflective and deeper philosophic vein of his rival, even while retaining the stamp of his own original powers of melody. For this acknowledgment of the advance in musical thought and the legitimate broadening of his splendid capabilities let us do him honor. With the usual lack of the power of analytical condensation common to the Italians he has given us no overture, thereby testifying to his lack of power in that direction, for surely "Otello" offers a most composable subject material for an overture. In his treatment of the brass he out-Wagners the Bayreuth prophet in some moments of his score. Marconi was an indifferent

"Otello" on the above occasion in New York, but Campanini undoubtedly added another star to his record in that role. Galassi's "Iago" was a fine impersonation; Tetrizini was a touching "Desdemona"; Scalchi was a perfect "Emilia"; De Comis an effeminate "Cassio."

In the Chicago "Otello" we had Albani as "Desdemona" as the sole representative of the prior Chicago première, Jean de Reszké as "Otello" in lieu of Tammagno. He makes the Moor a Venetian with no touch of the negroid race, and it may be asserted that he was an improvement in toto on any yet heard in that rôle in America. Camera as "Iago" was too oleaginous, has the usual vibrato and is distinctly *hors de combat* when compared with Galassi. Capoul as "Cassio" shows in spite of the ravages of time undoubtedly absolute knowledge of stage routine. Scalchi as "Emilia" has but little to do. The audience was moderate in numbers. Louis Saar conducted with good judgment and gets more dramatic intensity out of the orchestra than does polished but cold, methodical Vianesi. The creed of "Iago," the "Ave Maria" of "Desdemona," the willow song and the handkerchief ensemble were as usual the favorites. The abominable practice of allowing encores is one of the most marring features in the season here. Vianesi frequently rises and expostulates seemingly with the artists, who evidently do not relish this absurd violation of dramatic consistency.

In "Faust" the brothers De Reszké scored a well merited success. Jean gave the true version of "Faust" as an aged and senile sage in the first scene, and as a youthful lover was impassioned even beyond his superb impersonations of "Romeo" and "Raoul." Edouard was a "Mephisto" of titanic bodily presence, and his diabolical song in the "Kermesse" and his serenade were received with tumultuous acclamations. Eames again made a lovely "Margarethe" in tailor made gowns, fashionable to a degree, but glacial as to conception. The "King of Thule" suits her, and was well given, but the "Jewel Song" was pasty and her *nolle me tangere* love making is positively vestal. The chorus gave us one or two strange *melanges* and Vianesi seemingly "let her go," and enhanced the prominence of errors by a lack of decision at times deplorable. Edouard introduces the innovation of standing over the unfortunate "Margarethe" in the church, in Kiralfy, like melodrama, and actually scares the poor girl into a dead faint by grimacing to her face—to me, the greatest mistake in his otherwise masterly conception.

Brünhilde Lilli Lehmann was a regal "Norma," an outraged empress. The unbounded enthusiasm of her reception proved that the public and press can discriminate between a great tragic singer and a merely well schooled vocalist, such as Eames or Van Zandt. Albani has much of the divine spark, but in "Desdemona" I might affirm that her voice failed her in many instances. Pettignani has a smooth, well balanced coloratura soprano of a light, pleasing calibre, and made an able second as "Adalgisa." Kalisch, as "Pollione," has plenty of vocal material at hand, but his ineradicable stickiness of deportment, gustiness of vocal method and pumpiness of breathing sadly militate against his otherwise fine voice. One critic is so uncharitable as to say that "he is the inevitable affliction to be endured because of Lehmann, just as Nicolini was with Patti." The house was meagrely occupied. "Norma" has plainly lost its drawing power, for in Cincinnati Emma Abbott met the same fate in "Norma." Next week we are to have "Mignon," "Cavalleria Rusticana," "Faust," "Huguenots," and the best cast of the season by far in "Don Giovanni," in honor of the centenary of Mozart. I shall pay especial attention to this most important event and give you readers a full report.

The great drawing cards are undoubtedly the De Reszkés, and be it here said that they fully merit the magnificent triumphs they are winning. I am sorry to say that Arthur Friedheim played to a miserably small house. The morning is a poor time for a recital and furthermore the musical people are all engrossed in opera. I was quite ill and could not get down town, but all authorities unite in pronouncing him a great artist, who was seriously handicapped by the occasion and the mandolin and other extraordinarily misplaced things interlarded in the program.

The Ziegfeld-Steinway combine has fallen like a bomb-shell into the Chicago camp. I was expecting some marvelous *coup d'état*, however, from Mr. E. A. Potter, for with his bright business push and military dash he is not the man without a determined and aggressive policy of piano "extension." "Er kennt seine Pappenheimer."

Huneker's brilliant pen picture of Paderewski has made all Chicago wild to hear him. The scintillating "Raconteur" calls to my mind in summing up the ego of Ignace the premise of Socrates: "In a fair body a fair soul must dwell."

Auf wiedersehen for this week. "Otello's occupation's gone!" W. WAUGH LAUDER.

Seidl Concert.—Anton Seidl's next concert at the Lenox Lyceum will be given next Sunday evening. The solo singers will be Galassi and Campanini and Fursch-Madi, who will be heard in numbers from "Cavalleria Rusticana."

PERSONALS.

Mascagni's Modesty.—The following trait shows Mascagni's character in the way of modesty. For the time of his sojourn in Rome during the première week of "L'Amigo Fritz" arrangements had been made for his staying at the Quirinal Hotel, and everybody who is anybody left his card there for the celebrated composer. Mascagni, however, could not be found there, and it was only after considerable search that he was detected at a modest "albergo." When asked about his predilection for the small hostelry he said: "Oh, I didn't want to change. I stayed here when I was poor in hopes and needy, and now when I am doing well should I be ungrateful? No, no; I am going to remain where I am!" Isn't that a nice answer?

Rocheport a Librettist.—Henri Rocheport, the Paris political writer, has gone among the librettists. He is about finishing the libretto for an opera the title of which is "Mazepa."

News from Reichmann.—Our esteemed friend Theodore Reichmann, after appearing with great success at Graz in the parts of "Vampyre," "Tell," "Dutchman," and "Hans Heiling," has gone to Pest, where he was to be the soloist at a Philharmonic concert and was to give a Lieder soirée of his own.

Johannes Brahms' Latest.—Johannes Brahms finished last summer a new piano trio in A minor and a new string quintet in B minor. The former will first be played shortly by the Hellmesberger and the latter by the Rosé organization, of Vienna. Both works will be read from manuscript. A number of new songs by Brahms will also shortly be heard for the first time, and, as usual, Walter will be the first to sing them.

A 'Cello Sonata by Goldmark.—Carl Goldmark has written a new sonata for violoncello. This will be welcome news to all concertizing 'cellists, as in their somewhat limited sonata repertory a few Beethoven and the two Brahms and Rubinstein sonatas are almost the only ones that are played.

The Last Beethoven.—Caroline van Beethoven, the last person in this world who bore the revered name of the great composer, died in Vienna a fortnight ago. She was the wife of Ludwig van Beethoven's nephew Carl, who was a great favorite with him and yet gave him cause for much trouble and anxiety. Carl van Beethoven died in Vienna on April 13, 1858, and did not, as was erroneously reported, disappear in the United States. His widow, who lived to the ripe old age of eighty-four, leaves only two married daughters, Mrs. Caroline Weidinger and Gabriele Heimler, who, of course, are the composer's grandnieces.

Miss Becker Plays.—Miss Dora Valesca Becker, we are happy to state, has fully recovered from a prolonged illness and recently had occasion to appear in concert with Mr. Frank Van der Stucken at the first Newark Arion concert on the 3d inst., when she played the Wieniawski D minor violin concerto in most commendable style, and at a concert of the Melopoia Society of Jersey City. About the latter occasion the "Evening Journal," of that city, says:

Miss Dora Valesca Becker, a pupil of Joachim, played on the violin a polonaise in D, by Wieniawski. In this composition Miss Becker displayed her wonderful technic. The rapid double stopped passages were faultless in intonation. The piece was encored and she played a beautiful aria in a finished style. Miss Becker played later two compositions, one from Chopin and the other by Sarasate. In those pieces where her rapid bowing, swift runs, harmonics and pizzicati passages occurred there was every evidence of skill, but it was in the exquisite nocturne by Chopin that Miss Becker showed her true power. The long, sweeping bow, drawing out the soul of the violin in charming tones of richness and color, revealed the artist rather than the mechanical, gymnastic performance required in the other compositions.

Andreas Dippel Writes.—A letter from Andreas Dippel, the young tenor remembered from the last season of opera in German, shows that he is doing well at the Stadttheater in Bremen. His appearance there as "Siegfried" in Wagner's lyric poem of that title has called forth unanimous praise from the press, and he also shone to advantage as "Turiddu," "Lohengrin," "Tannhäuser," "Faust," "Manrico," "Lyonel" and "Raoul." Mr. Dippel will return to this country for a two months' concert tournee in April next, and after that he intends to make New York his permanent residence.

Mr. John Towers Here.—Mr. John Towers, of the Indianapolis School of Music—director of vocal department—was in the city during the past week. He delivered lectures on "English Glee and Madrigal Writers" and the "Five Giants of Music," at Hardman Hall and Steinway Hall.

Who Melba Is.—Mrs. Armstrong, or, rather, Mrs. Melba, is the daughter of a wealthy building contractor at Melbourne, of the name of Mitchell, who built both the Melbourne city hall and the buildings of the international exhibition of 1881. There are many who claim that the suit now being brought against her is a cleverly conceived plan agreed to by husband and wife for the purpose of advertising the latter in connection with her operatic career. Some color is lent to this statement by the fact

that she has, within the last week or two, raised her demands to 4,000 frs. a night. This is a heavy sum—more than double that which she has received hitherto—but, considering the advertising which she has been having of late in connection with the Duke of Orleans, it is extremely probable that the new director of the Grand Opéra will consent thereto. Mrs. Melba, moreover, is reported to treat the suit very lightly, and does not seem to be in any way disagreeably affected thereby.

Louis Lombard in Town.—Louis Lombard, director of the Utica Conservatory, was in this city last Monday and Tuesday.

Edward Lloyd's Visit.—Mr. Lloyd will leave England in March for a three months' tour in the United States. He will also be on tour in England till the end of January.

To Return to Paris.—The eminent baritone Lassalle has signed an engagement with the new management of the Paris Grand Opéra. It will commence in April, after his return from America.

Max Heinrich to Sing in America.—Max Heinrich, the well-known baritone, who has had such success in London, will soon revisit this country professionally and will be heard in a series of his inimitable and artistic song recitals. Mr. Heinrich's business agent is Mrs. Caroline E. Page Thrower, 34 Stanley street, Montreal, Canada.

Fourth Paderewski Recital.

THE fourth Paderewski piano recital took place last Wednesday afternoon at the concert hall of the Madison Square Garden, and again the great Polish artist achieved another triumph.

His program, an amended one, was as follows:

Variations.....	Georg F. Händel
Sonata, op. 53.....	L. van Beethoven
"Aufschwung".....	
"Des Abends".....	
"Warum".....	Schumann
"Vogel als Prophet".....	
"Novellette".....	
"Traumeswirren".....	
Nocturne.....	
Mazurka.....	Chopin
Etude.....	
Valse.....	
Scherzo.....	
Nocturne.....	Paderewski
"Au Bord d'une Source".....	
"La Campanella".....	Liszt

Mr. Paderewski had to substitute for the E major sonata, op. 109, the "Waldstein" sonata, because of the soreness of his left hand, a soreness that has caused him considerable inconvenience and no little pain.

He played the variations in E of Händel, commonly known as the "Harmonious Blacksmith," and as a rule most commonly played by many pianists. The reading they received on this occasion was extremely effective, one variation being pedaled in most novel fashion. The *stretta* in the last variation was also to be commended.

The E major novellette of Schumann calls for especial commendation, its vigorous onhurrying, impetuous passion being admirably portrayed. The section in A (which Mascagni evidently knows very well, for he has boldly appropriated it) was beautifully sung. It may not be known, but Mr. Paderewski does not use the middle or sustaining pedal of his Steinway grand, having had it taken out. Therefore the pedal effects he produces are strictly legitimate ones and all the more marvelous. The Chopin group was rather "dark" in key coloring, for he played the lovely but seldom heard nocturne in F sharp minor, a mazurka in the same key (the later not the early mazurka in F sharp minor); the C sharp minor etude (op. 25, No. 7), in which he made the left hand sing with a rich 'cello-like tone, and suffused the composition with unutterable pathos; the A flat valse op. 42, delightfully played, and the great and gloomy third scherzo, the one in C sharp minor; also because of its morbid emotional content and technic taxing measures seldom played in public.

In this scherzo overflowing with bitterness, wrath, almost blasphemy, and terrible sorrow, Paderewski gives us his fullest measure as a pianist and the result was astounding. It was very great music he made, for his imagination is superb, and the rush of the first octave onslaught and the sweet gravity of the choral were indescribable. The rest of the program, which seemed like an anti-climax, consisted of the pianist's own B flat nocturne, an exquisite bit of melody cradled by a rhythmical rocking bass of warm harmonies; Liszt's etude in "ripples," the "Au Bord d'une Source," (the "Source" being very, very shallow, but tinkling nevertheless), and the same master's crystalline "Campanella," all of which were most wonderfully played.

The enthusiasm was immense and Paderewski had to repeat the A flat valse and play the etude in G flat, the "Pavillon" in response. Owing to the desire of so many to hear him, the next recital will take place at the Madison Square Concert Hall Thursday afternoon, December 17, at 2:30.

HOME NEWS.

Miss Pinner Engaged (Not Matrimonially).—Miss Carlotta F. Pinner, the well-known soprano, has been engaged as soloist for next Tuesday night's concert of the Brooklyn "Euterpe" singing society, of which organization C. Mortimer Wiske is the conductor. The work to be performed is "St. John's Eve," by Cowen.

Mr. Mansfield's Concert.—Mr. Albert Mansfield gave a concert at Hardman Hall last Wednesday evening, assisted by Miss Gerard, Miss Strauss, Miss Flint, Mr. Thies, Mr. Masterson and Mr. Van Bremen.

The quartet from "Martha," by Miss Strauss, Miss Gerard, Mr. Mansfield and Mr. Thies, was well sung, and the solos by Mr. Mansfield and Miss Gerard.

The attendance was good and the program was well received.

The Harlem Philharmonic Concert.—The Harlem Philharmonic Society's concert last Thursday evening at Madison Hall, 125th street and Madison avenue, was a very successful affair socially as well as artistically. The audience completely filled the hall, and the majority being in evening dress lent the hall a festive aspect. The orchestra, under the leadership of Henry F. Flack, showed the results of careful study and gave their numbers in excellent style. The Liszt polonaise in E was especially well played. The other selections were Beethoven's second symphony in D and the overture to "Tannhäuser."

The soloists were Mrs. Julie Wyman, who was in excellent voice, and Professor Scharwenka, who played his own concerto in C minor in his usual brilliant and telling manner. A second concert will be given February 25, 1892, at the same place.

Albani's Jewels Gone.—Albani mourns the loss of several articles of jewelry which were stolen from her room in the Grand Pacific Hotel, Chicago, on Monday evening, probably while the diva was at dinner, no trace of which has yet been discovered. One of the choicest pieces in the collection was a large emerald surrounded by diamonds, the gift of the late Earl Dudley eighteen years ago, upon the occasion of Albani's first appearance in London. Another cherished keepsake was a cat's eye set in diamonds which was presented to her by the Duke of Westminster. The other missing jewels comprise a half horseshoe ring, set in diamonds, and two other rings, large sapphires surrounded by diamonds. Albani said yesterday that her room might have been entered during the night by the thief, though she strongly inclines to the opinion that the theft was perpetrated while she and her husband were at dinner. The police have made careful inquiries, but so far have discovered nothing that leads to even a suspicion of the thief. The theory is that some employé who knew where the jewelry had been placed stole the gems.

Brooklyn Philharmonic Concert.—The second concert of the Brooklyn Philharmonic Society will take place at the Brooklyn Academy of Music on Saturday evening. The usual rehearsal will occur Friday afternoon. I. J. Paderewski will be the soloist.

The Misses Heine's Concert.—Miss Florence Heine, violinist, and Miss Marie L. Heine, pianist, will give recitals in Behr Hall on December 13, January 19, February 23 and March 22.

The MS. Society Concert.—The Manuscript Society will give its first concert of the season this evening at Chickering Hall. Works by Frederick Zech, of San Francisco; W. W. Gilchrist, of Philadelphia; Ernest Lent, of Washington; Clarence Lucas, of Utica; J. de Zielinski, of Buffalo; A. M. Foerster, of Pittsburgh; Carl Venth of Brooklyn, and others will be produced. Among the soloists will be Jacques Friedberger, pianist; Mrs. Carl Alves, contralto, and Purdon Robinson, baritone. The program is one of great interest and every work is a novelty.

The Philharmonic Society.—The second Philharmonic concert, on Saturday evening next, will be in memory of Mozart, who died December 5, 1791. The program will consist of the "Jupiter" symphony, a scene from "The Magic Flute," the adagio from the G minor quintet, the masonic funeral music, an air from "Belmonte and Constance," and Philip Scharwenka's new symphonic poem, "Frühlingswogen." The soloists will be Emil Fischer and W. H. Rieger.

Brooklyn Choral Society.—The Brooklyn Choral Society, C. Mortimer Wiske conductor, will give "The Messiah" at the Brooklyn Tabernacle to-morrow evening. The soloists will be Clementine de Vere and Anna Burch, sopranos; Clara Poole, contralto; Italo Campanini, tenor, and Myron W. Whitney, bass.

Schmidt-Herbert.—The first concert of the Schmidt-Herbert Quartet will take place this evening at Hardman Hall. Schumann's A minor quartet, opus 41, No. 1, and Rubinstein's quartet in F, opus 17, No. 2, will be played.

Friedheim and Bagby.—Albert Morris Bagby, assisted by Arthur Friedheim, pianist, began a series of lectures on the "Development of Piano Music," at the Rembrandt

Studios, 152 West Fifty-seventh street, on Friday. The remaining lectures will be given on December 11, 18, and 22, at 11:30 A. M.

Sweet Charity.—Fursch-Madi, Miss Alvina Friend, Emil Fischer, Victor Herbert and others will appear this evening in the Madison Square Garden Concert Hall in a concert in aid of Russian immigrants.

Symphony Orchestra Concert.—Walter Damrosch, announces a series of "young people's" concerts by the Symphony Orchestra at Music Hall, on the afternoons of December 30, January 13, February 1, February 29, March 23 and March 30, at 3 o'clock.

A Suit Over an Opera.—John W. Morrissey has brought a suit in the Supreme Court against M. M. Raymond, the composer of the music of the opera "Dovetta," and Mary E. C. Bancker and Charles Raynaud, the authors of the libretto, for \$5,000 for an alleged breach of contract. Morrissey alleges that in the fall of 1888 the defendants agreed to give him \$5,000 for putting the opera on the stage at the Standard Theatre for the season of 1888-9. When the time came to pay the money Morrissey says that it was not forthcoming, and so he brought this suit. The defendants deny that the contract was ever completed. Miss Bancker alleges that she gave Morrissey \$1,000, expecting that the contract would be signed, and when it was not she demanded the return of the money. Morrissey refused to give it back and she brought a suit.

The case came up before Justice Patterson in the Supreme Court, Chambers. Decision was reserved upon a motion for dismissal of the complaint.

"Uncle Celestin" a Success.—The first performance in America of "Uncle Celestin," by Audran, the composer of "La Mascotte" and "Olivette," was given at the Grand Opera House, St. Louis, Mo., on November 30, by the Aronson Comic Opera Company, before one of the largest and most fashionable audiences ever assembled there.

"Uncle Celestin" was received from beginning to end with vociferous applause. Messrs. Angelis, Max Freeman, Macdonough, Abbey and Mesdames Annie Meyer, Villa Knox, Jennie Weathersby and Jennie Reifforth filled their parts admirably and made unquestioned hits.

The production was under the personal supervision of Mr. Rudolph Aronson. "Uncle Celestin" is booked for a long run at the New York house.

Robert Kaufmann.—Robert Kaufmann, a tenor from Basle, will give a concert at Steinway Hall on December 17.

Miss Cohn's Concert.—Miss Johanna Cohn, pianist, will give a concert in Behr Hall this evening.

Rubinstein Club.—The Rubinstein Club will give a concert at Music Hall to-morrow evening.

The Kneisel String Quartet will play at Sherry's on Friday evening. Busoni, the Italian pianist, will assist in Christian Sinding's quintet for piano and strings.

The Grand Conservatory.—The Grand Conservatory of Music in Twenty-third street, having opened a very successful season, under the direction of Dr. E. Eberhard, the well-known professor and conductor, has made preparations to give a number of light English operas. The advanced students will have an opportunity to sing solo parts, thus giving them an additional advantage in preparing them for a professional career, by familiarizing them with stage business and giving them the necessary self-confidence. The one act operas of Balfe, Wallace, Bottesini, Hervé and others will be given under the direction of Dr. E. Eberhard. The first performance is to take place at Chickering Hall at an early date.

Baltimore Symphony Orchestra.—The concert of the Baltimore Symphony Orchestra, given at the Academy of Music in that city on Friday night under the direction of Ross Jungnickel, proved highly interesting. Max Kaestli was solo violinist. He played Saint-Saëns' rondo capriccioso, op. 28, and Sarasate's arrangement of "Faust." Mr. Kaestli is the new concertmaster of the orchestra. The program otherwise consisted of "The Magic Flute" overture, Soderman's Norse songs and dances, and the suite "Les Erynnés" of Massenet.

Mozart Celebration in Baltimore.—The centennial of Mozart's death was made the occasion of an important concert last week of the Germania Männerchor of that city. Mozart's "Magic Flute" overture was followed by his "Requiem," chorus and orchestra under the leadership of the Männerchor's director, D. Melamet. A eulogy on Mozart was delivered by Rev. Dr. J. Hofman, the learned rector of Zion's Church. Most of Baltimore's musical people were present, including Messrs. Hamerik, Burmeister, Fincke, Knabe, Keidel, and Misses Fernow, Cecelia Gaul, Krause, Blumenberg and others.

Thomson Ballad Recitals.—Ballad recitals are to be popularized in Chicago this season. Mrs. Agnes Thomson, soprano, and Mr. J. F. Thomson, baritone, are to give a series of six on the first Monday afternoon of each month, under the patronage of Mesdames William Armour, Hugh T. Birch, J. M. Clark, F. S. Eames, Augustus N. Eddy, Frank S. Gorton, Charles Henrotin, Charles Kellogg, Charles DeVello Lathrop, Charles B. Macdonald, George M. Pullman,

A. F. Stevenson, J. L. Shortall, Charles Schwartz, Hobart Taylor, H. O. Stone, W. B. Walker, A. A. Sprague, George S. Willits and others.

John Towers Lectures.—John Towers, the well-known musician, of Indianapolis, lectured last week at Hardman Hall and Steinway Hall on the "English Glee and Madrigal Writers," "How to Sing" and "The Five Musical Giants." The lectures were given under the auspices of the Metropolitan Conservatory of Music and were well attended.

Dr. Martin.—Dr. Carl Martin's engagements: Jersey City, December 1; "Creation" in Philadelphia, December 3; Mozart's "Requiem" in Buffalo, December 5; Manuscript Society, New York, December 7; "Creation" in Hamilton, Ont., December 9 and 10; "Messiah," December 16, 17, 18, at Oberlin, Ohio; Beethoven Quartet, New York, January 14; "Creation" at Wilmington, Del.

Damrosch Sunday Concert.—Why the Symphony Orchestra should play better on a Sunday evening than on a Saturday night is a puzzle that it were a bootless attempt to solve, but such, however, was indisputably the case last Sunday night at the new Music Hall.

The band, under Mr. Walter Damrosch, played with much more swing, dash and freedom than the evening previous. The finale from Tchaikowsky's second symphony, with its barbaric coloring and tremendous display of musical learning and ingenious orchestration in the working out section, was played with the utmost elasticity and lots of fire and force, if not finish.

It was succeeded by the andante "Marziale" from the same symphony, with its catching rhythm and piquant orchestration.

The concert opened with the "Tannhäuser" overture and closed with Berlioz's brilliant "Rakoczy March," and the string orchestra repeated the theme and variations from J. Haydn's "Kaiser Quartet," which they had played the Saturday night before.

The soloists of the evening were Mrs. Ritter-Goetze, who was ill advised enough to attempt the "Habanera" from "Carmen," which is certainly not suited to her genre or voice; but she sang later an aria from "Kienzi" with much dramatic vigor and was recalled several times.

Mr. Anton Hekking, a true artist on his instrument, the violoncello, delighted the large audience with his finished playing of Servais' "Fantasy Caprice," and a most beautiful rendition of the popular Bach air and Papper's dainty "Papillon." This latter he played in a most bewildering tempo. He was accompanied on the piano by Mr. Damrosch in his usual artistic fashion.

A New Quartet Club.—A new string quartet club of such strength as the New York Symphony String Quartet, which had its first public hearing last Sunday afternoon in the Chamber Music Hall of the new Music Hall, cannot go without a passing word. The club is under the artistic leadership of Mr. Adolph Brodsky, its first violin, and the concert master of the Symphony Orchestra.

The second violin is Mr. Jules Conus, a French artist Mr. Damrosch especially engaged for the Symphony Orchestra, to sit at the same desk with Mr. Brodsky. The viola is Jan Koert, a most excellent artist, and the 'cello is Anton Hekking, who is, in addition to being a virtuoso on his instrument, also a fine chamber music performer.

It goes without saying, then, that this club will certainly do splendid work when they have been playing together longer, for they are all artists and a well balanced combination. They played yesterday, before a well filled house, Schubert's posthumous quartet in D minor, Haydn's quartet in G and Beethoven's quartet in C. All lovers of chamber music must necessarily be interested in these concerts.

A Thanksgiving Concert in Newark.—Mr. E. M. Bowman, the well-known organist, presided at the organ of the Peddie Memorial Church in a concert given on Thanksgiving Day. He was assisted by well-known artists.

A Reception to Scalchi.—A reception was tendered to Sofia Scalchi, the contralto, December 3, at the Hotel Metropole, under the auspices of the Chicago Musical College, Col. F. Ziegfeld and Mrs. Ziegfeld receiving the guests, who numbered about five hundred and were of the very cream of Chicago society.

Milwaukee.—The Arion Musical Club, assisted by the Cecilia Choir and Emma Eames, soprano; Jane di Vique, alto, Messrs. Gianini, tenor, and Jean Mantapoura, baritone, gave its first concert in Milwaukee December 1. Arthur Weld conducted. On the same date the Milwaukee "Trio" gave its second recital at Rohlfing's Music Hall.

Miss Amy Fay.—Miss Amy Fay played in Morristown, N. J., on Tuesday, December 1. She will play at Chickering Hall in this city next Friday evening in a concert given by Mrs. H. W. Miller and L. F. Sabatelli.

Miss Heckle's Success.—The Brooklyn "Citizen" contained the following in its issue of November 27 about the singing of Miss Emma L. Heckle, soprano, at a concert given by the professors of the Mollenhauer College.

Miss Emma L. Heckle gave an admirable interpretation of Braga's "Angels' Serenade" and sang the three vocal gems by Hay, Moszkowski and Brahms with such evident good taste as to call for loud and long con-

tinued applause. Her vocal method shows the result of careful and studious training; her intonation and phrasing could scarcely be improved.

Mr. H. H. Huss' "Sanctus."—Henry Holden Huss' festival "Sanctus" will be produced at St. Stephen's Church, under the direction of F. G. Dossert, on Christmas Day, with full orchestra and chorus.

A Virgil Musicales.—The Virgil Piano School, 26 West Fifteenth street, gave a musicale December 1, and the following program was given:

"Inquietude".....	Heller
Prelude.....	Chopin
Impromptu.....	Chopin
Song, "A Vision".....	Miss Julie Geyer.
.....	Mrs. M. L. Palmer.
Prelude.....	Heller
Mazurka.....	Moszkowski
.....	Mrs. Pearl Leigh Hugin.
Duet, "The Mermaids".....	Pinsuti
.....	Mrs. Helen O'Donnell, Miss Estelle Norton.
Nocturne.....	Meyer-Helmund
.....	Mr. John Brady.
"Invention".....	Bach
Ballade (op. 47).....	Chopin
.....	Miss Helen Palmer.
Song, "The Two Grenadiers".....	Schumann
.....	Mr. Sumner Salter.
Rondo Capriccioso.....	Mendelssohn
.....	Miss Julie Geyer.
Song, "The Angel at the Window".....	Tours
.....	Mrs. Helen O'Donnell.
Sonata (op. 14), No. 1.....	Beethoven
.....	Mrs. Pearl Leigh Hugin.
Song, "A Winter Lullaby".....	De Koven
.....	Mrs. L. M. Palmer.
Sonata Pastorale (first movement).....	Beethoven
.....	Mr. John Brady.
Polonaise (op. 40).....	Chopin
.....	Miss Julie Geyer.

The pupils all show the result of careful technical training, and Miss Julie Geyer in particular delighted the critical ear by her clear musical phrasing, excellent touch and, above all, complete command of all tonal grades. The Virgil practice clavier is a wonder worker.

FOREIGN NOTES.

Jenny Meyer's Concert.—The energetic director, Miss Jenny Meyer, arranged a concert with the vocal classes of the Stern Conservatory which was to take place at Berlin on the 2d inst., under Prof. Robert Radecke's direction, and the proceeds of which were to go to the Music Teachers' Association of the capital of Germany.

Auction Sale of Autographs.—Leo Liepmanssohn, the well-known Berlin dealer in books and curiosities, will shortly have another auction sale of autographs and manuscripts of celebrated musicians. Among the number are original letters of Mozart, Beethoven, Chopin, Spontini and Schumann, also compositions or manuscript sketches by Mozart, Beethoven, Schubert and Mendelssohn. The most valuable letter offered for sale seems to be that of Mozart to his "most beloved and best little wife," written after the first performance of "The Magic Flute." The price asked for this relic is m. 1,000 (about \$235.)

"Lohengrin" Draws in Paris.—Paris has entirely succumbed to Wagnerism. "Lohengrin" has been given eighteen times in less than two months and the receipts amounted to over 450,000 frs. Indeed it has been found necessary to increase the number of seats in the boxes, so that the highest receipts, which before "Lohengrin" were 21,000 frs. (Patti's appearances), are now 23,000 frs. on "Lohengrin" nights.

An Interesting Identification.—The controversy respecting the celebrated Holbein picture in the English National Gallery, "The Ambassadors," still continues. An interesting and valuable contribution on this subject appears in the London "Times" of recent date from Mr. Barclay Squire, who deals with the musical aspect of the question. He has succeeded in identifying the music in the open book which is among the "properties" surrounding the principal figures in the picture. This, it appears, consists of two Lutheran hymns set to music, which Holbein has copied from that written for the Wittenberg hymn book, by Johann Walther, and first printed in 1524. This helps, to some extent, in determining the date of the painting.

The Third Berlin Philharmonic Concert.—The program for the third Berlin Philharmonic concert, which, under Hans von Bülow's baton, took place on Monday night, the 23d ult., was as follows:

Unfinished symphony.....	Schubert
Piano Concerto No. 1 in B flat minor.....	Tchaikowsky
Three Legends, for orchestra, op. 59, Nos. 5, 6 and 7.....	Dvorak
Second Symphony in C major.....	Schumann

The soloist was our charming countrywoman Mrs. Teresa Carreño, who is reported to have scored a great success in Tchaikowsky's sonorous work.

About the Dresden Conservatory.—Prof. Eugen Krantz, the director of the Dresden Royal Conservatory of Music, has lately published some new rules for his establishment which are excellent from a musico-pedagogic

point of view. Lessons do not cover simply all branches of musical reproductive art, but also history, rhetoric, gymnastics and preparations for musical teaching.

By Cable from London.—Mr. D'Oyly Carte, whose attempt to establish genuine national opera at the Royal English Opera House, London, resulted recently in a heavy financial loss, compelling him to dismiss the singers he had engaged and to close the theatre, is about to make another effort to retrieve his fortune. In a long letter to the press announcing that the completion of his negotiations with the musical artists enables him to again open his theatre with "La Basoche" on Saturday next, he attempts to justify his action in presenting foreign works by instancing the example of other opera houses in London and Paris, as well as the action of Carl Rosa in this regard. Mr. Carte says he might as well have declined to employ American singers without whom, he declares, he could not have formed such a good company, as to have declined to produce foreign works.

Mr. Carte also announces in his letter that Sir Arthur Sullivan has promised to write him another grand opera, and he appeals to the public for that support which in any other country would come from a state subsidy.

The Queen has evinced a deep interest in Jean Gerardy, the twelve year old musical prodigy. She has had him visit her at Windsor Castle, where he played a number of difficult selections for Her Majesty. Young Gerardy's father accompanied his son on his visit to Windsor, and the Queen closely questioned him as to Jean's career. Her Majesty expressed the utmost delight at the boy's wonderful playing on the violoncello.

Miss Szumowska, a daughter of a noble family of Warsaw, has made a successful debut in popular concerts in London. She is the only acknowledged pupil of the great pianist Paderewski, and in her performances here she has displayed many of her master's special qualities. Miss Szumowska originally intended to fit herself for the practice of medicine. She was a student at the Warsaw University, where she took high honors in Greek and in mathematics.

Sir Arthur Sullivan's "Ivanhoe" will be presented for the first time in German at the Imperial Opera House, in Berlin, January 27. This is the Emperor's birthday, and the production is at his command.

Adelina Patti has engaged passage for New York on board the steamer City of Paris, sailing December 23.

Johann Strauss' new opera, "Ritter Passman," the libretto for which was written by the Hungarian poet Duetz, though several times announced, has not yet been produced. Much curiosity has been aroused in Vienna musical circles as to the reason why. It now appears that the members of the orchestra at the Imperial Opera House consider it beneath their dignity to perform Johann Strauss' music and have revolted against it.

Queen Victoria has startled her subjects by again commanding Lago to appear with his opera company at Windsor, and in order to accommodate the many intending spectators invited to the castle two performances of "Cavalleria Rusticana" have been given, one last Friday and another Saturday. The Queen was previously smitten with the singing of Vignas and attended both these performances, her pleasure suffering no abatement at the repetition. Vignas was to have returned to Italy, but postponed his departure on learning of Queen Victoria's wishes. The patronage of the Queen has been such an advertisement for Lago that the opera season has been prolonged, the house being full at each performance.

It has been decided finally to produce "The Mountebanks," Gilbert and Cellier's new comic opera, at the Lyric on the 19th inst. Under the pressure of Horace Sedger, the manager, Gilbert has actually found room in his opera for a white donkey, which figured in "La Cigale" in London and Paris.

German Opera in London.—Two German opera seasons are in prospect in London. That by Sir A. Harris has already been announced, and it will, it seems, take place during the summer season. Sir A. Harris claims to have acquired from the Wagner family the sole right of performance of most of the Wagnerian operas, and among other things Sir Augustus proposes to produce "Siegfried" in German, with Mr. Van Dyck as the hero. The other enterprise is one in which a syndicate, of which Mr. Daniel Mayer is manager, is concerned. The syndicate proposes to give a series of twenty-five performances of Wagnerian and other German operas in May and June, with the co-operation of many of the Bayreuth artists, including Sucher, Malten, Alvary and others. German opera has been neglected for many years, but it seems a pity that two enterprises should now clash.—London "Figaro."

Mrs. Jack Haynes in London.—The following appeared in "Kensington Society," a London contemporary: "With regret I announce that Mrs. Jack Haynes has been recalled by cable to America. She had made quite a sensation with her singing, and has had to cancel for the present all engagements, but hopes to return for next season. She was heard during last week at the 'At Home' of the Blavatzky Lodge, and at the house of Victoria C. Woodhull (Mrs. J. B. Martin), where she was cordially received by her and her sister, Lady Cook, at Hyde Park Gate. She sang charmingly on the 10th inst. at Mr. Drew's entertainment, and sailed for home in the steamship Britannic."

Arthur E. Fisher, Mus. Bac.

MUSICAL knowledge and accomplishments throughout Canada have taken wonderful strides within the past decade, and now, from what was apparently a barren wilderness, a fertile and flourishing growth of musical endeavor is making itself manifest. This is well illustrated by numerous excellent vocal and orchestral societies in the leading cities, which give programs of metropolitan pretensions; combinations of professional musicians for the elevation of art; the production of pupil artists who have attained distinction at home and abroad; the institution of large schools or conservatories of music, but especially is progress to be noted in the field of theoretical study and musical composition. This satisfactory condition of things is mainly due to the fact that the standard of the profession has been greatly raised within the ten years referred to, and musicians of excellent repute have found in Canada a field worthy of cultivation.

Primarily among those who by arduous, conscientious work and able musicianship have won pre-eminent distinction is the subject of this sketch and the portrait appearing on the front page of this week's MUSICAL COURIER, Mr. Arthur E. Fisher, Mus. Bac., of Toronto, Ont.

Mr. Fisher, although now only in the first prime of life—being born (in England) in 1848—has had a long career of musical experience, and at the early age of eleven had a repertoire of his own compositions—songs, duets and violin and piano solos—which gave evidence of great natural talent and originality, and, having all the advantages which pertain to refined home influences, his predilection for music was encouraged, and his education was received from some of the most eminent masters in London and of the Paris Conservatoire.

By examination he is a Mus. Bac. of Trinity University, Toronto; an "Associate" of the English College of Organists, and also an "Associate" of Trinity College, London, England. In taking this last named examination he came out at the head of the list of over one hundred candidates, winning at the same time the "Gabriel" prize awarded to the candidate who sends in the best harmony paper at the higher examinations of the whole year.

Mr. Fisher has held important organ positions, among them (at the age of seventeen) first organist of St. Cleopas Episcopal Church, Liverpool; three years at St. George's, the principal church of the same denomination in Montreal. Following that he was specially engaged to go to Toronto by the Church of the Redeemer; afterward he was organist at St. Luke's and Grace Church in the same city.

Chamber music has always had a warm advocate in Mr. Fisher, and for four seasons from its inception he played in the Toronto String Quartet Club, which, comprising Messrs. Henry Jacobsen and John Bayley, violinists, Arthur E. Fisher, viola, and Ludwig Corell, 'cello, was perhaps the most successful and artistic organization of its kind which has ever been formed in Canada. Owing to Messrs. Jacobsen and Corell leaving Toronto to take important engagements in the United States the club was disbanded (about 1887), greatly to the regret of all music lovers in the city.

Mr. Fisher is a capable and experienced conductor, and has had societies in Montreal, Guelph and St. Catharines; in Toronto his efforts have been confined to the organization of the Saint Cecilia Choral Society, which, formed in 1883, won distinction in the production of part songs, cantatas, &c.

As a teacher the subject of our sketch has been signally successful and his versatility may be inferred from the fact that it embraces instruction in the theory of music (higher branches), the voice, organ and piano; while he holds a principal position in the Bishop Strachan (Ladies') School, Toronto; is musical director of the Bishop Bethune College, Oshawa, and is also at the head of the theoretical department of the Toronto Conservatory of Music.

As a theorist Mr. Fisher may be said to occupy the foremost position in the Dominion, and it is significant of his success as a teacher that all those who have taken the degree of Mus. Bac. at Trinity University were prepared by him. He is examiner in theory work at the Conservatory of Music for Trinity University.

Only the soundest physique and the most methodical habits could bear the strain which Mr. Fisher places upon himself. Last season his daily average of time given to teaching was ten and a half hours, which aggregated in the year the enormous number of 4,434 lessons. And yet withal he has throughout his life been a prolific and successful composer. His writings include a festival church service in D; a Magnificat and Nunc Dimittis in C; a harvest festival anthem for solo voices, chorus and orchestra; other church music; smaller anthems; several part songs; a number of piano pieces; and over eighty solo songs, many of which have been published in England and America. The Century Company, of New York, lately bought from Mr. Fisher the copyright of seven songs for publication in their "St. Nicholas Song Book," and gave him what was probably the largest sum ever paid any musician in Canada for original compositions.

"Hymnal Songs for Worship," for the Sunday school, pub-

lished by the Century Company, contains six hymn tunes, for which Mr. Fisher also received a handsome honorarium.

His most important compositions have been a "Harvest Cantata," scored for solos, chorus and full orchestra; a trio for strings and—which is also his latest—a violin solo ("Rhapsody"), scored for orchestra, and which is said to be a work of great beauty and sound musical construction of the modern school.

Mr. Fisher has from time to time been offered flattering inducements to take up his residence in large American cities, and the prospect of a wider scope for his undoubted abilities—especially in the field of composition—is naturally very attractive. So far, however, he has found congenial surroundings in his present locale, where he has attained honorable distinction and is recognized as one of the progressive and most important members of the musical profession in Canada.

The Symphony Society Concert.

THE second concert of the New York Symphony Society, Mr. Walter Damrosch conductor, took place last Saturday evening at the new Music Hall, Fifty-seventh street and Seventh avenue, preceded by the usual public rehearsal Friday afternoon. The program—not a novel one, but nevertheless excellent—was as follows:

Symphony in C.....Schubert
Andante, allegro ma non troppo
Andante con moto.
Scherzo, Allegro vivace.
Finale, Allegro vivace.
Air, from "Achilles".....Bruch
Mrs. Ritter-Goetze.
Theme and variations, "Gott erhalte Franz den Kaiser".....Haydn
(From String Quartet.)
String Orchestra.
Spring Song from "Samson and Delilah".....Saint-Saëns
Mrs. Ritter-Goetze.
Prelude and finale from "Tristan and Isolde".....Wagner

At the rehearsal Mrs. Goetze seemed indisposed and made several slips in her intonation, but sang extremely well at the concert, giving the Saint-Saëns song with much warmth and taste. Her voice is as rich and as telling as ever. She was heartily encored. The Saint-Saëns spring song begins suspiciously like Schumann's "Sonntags am Rhein," but the resemblance does not continue throughout.

Schubert's C major symphony of heavenly breadth (as Schumann did not say) was only fairly well played at the rehearsal, the horn being faulty, but went much better at the concert. The andante con moto was taken entirely too slowly, as was also the scherzo, which was far from being allegro vivace. The strings of the band did some smooth playing in the Haydn variations from the "Kaiser" quartet, and the "Tristan" music calls for a word of special praise, particularly the finale, which was given with passion and genuine climactic effects. The Symphony Orchestra certainly shows the result of close rehearsals. The soloist of the third concert will be Mr. Ignace J. Paderewski.

A Correction.

ROCHESTER, N. Y., December 5, 1891.

Editors Musical Courier:

I NOTICED in your "Home News" column of this week a paragraph stating that De Pachmann "had an upright instead of a grand piano at Rochester." This statement is not correct. I attended his last recital here, on which occasion the artist used an excellent Chickering grand piano, and I will venture to say that few musical people in the country would be more likely to resent the use of an inferior instrument than the good folk of this city, and the well-known courtesy of J. W. Martin & Brother, who are the agents of both the Steinway and Chickering, would utterly preclude the necessity, even in emergency; in fact, the grand piano is known to Rochester, and quite numerous. Believe me, very truly yours,

EDGAR H. SHERWOOD.

A Query from Mr. Brandeis.

118 EAST 124th STREET, December 3, 1891.

Editors Musical Courier:

GENTLEMEN—When Martens Brothers' music business was sold out three songs of mine, making op. 43, of which I think a good deal, were disposed of at auction. Two of them, viz., "Rest in the Beloved" and the "Passage Boat," were bought by Ditson, plates and copyright, but I cannot find out who has the third, "Oh Were My Love Von Lilac Fair." Would you now, through an inquiry in your valuable paper, find out for me and greatly oblige, Yours truly

FRED. BRANDEIS.

(Incorporated May 1, 1891.)

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Music in Paris.

PARIS, November 27, 1901.

NEARLY every American coming to the French capital visits the palace at Versailles, but few gain admission to the chapel, and never to a service, as it is rarely used. Yesterday there was celebrated in this once famous chapel a "cérémonie religieuse," under the patronage of the "Union des Femmes de France." The organ, which is the one used by François Couperin, the organist of Louis XIV., is still there and recently restored by the firm of Cavallé-Coll, of Paris, and was yesterday played by Alexander Guilmant, who performed no less than six selections during the service from Bach, Couperin and his own works. The organ proved to be unusually interesting, and in the music of Couperin, which the famous organist plays with delicacy and grace, I don't recall anything since my arrival here nearer perfection. Mr. Paul Viardot, son of the well-known vocal professor, played Gounod's "Vierge de Jeanne d'Arc" and other selections on the violin. He is one of the foremost exponents of that instrument in the city. In addition a number of female choruses were sung with violin, piano and organ accompaniment, and a number of novelties, which I think are unknown in New York, by De Grandral, D'Indy, Lefebvre, César Franck and Paladilhe, were sung. This is the scheme of the palace organ as restored:

GRAND ORGAN.	
Bourdon, 8 feet.	Flute douce, 4 feet.
Prestant, 4 feet.	Montre, 8 feet.
Flute harmonie, 8 feet.	Salicional, 8 feet.
Doublette, 2 feet.	Bourdon, 16 feet.
SWELL ORGAN.	
Violoncelle, 8 feet.	Flute octave, 4 feet.
Voix celeste.	Dulciana, 4 feet.
Plan jeu, 5 rangs.	Voix humaine, 8 feet.
Bombard, 8, 16 feet.	Trompette, 8 feet.
Cromorne, 8 feet.	Claillon, 4 feet.
PEDAL ORGAN.	
Soubasse, 16 feet.	Flute, 8 feet.
Flute, 4 feet.	Basson, 16 feet.
Trompette, 8 feet.	

Together with eight combination pedals and swell pedal. In the restoration new stops were added or changed, but some of the old pipes remain, the *montre* of the great organ remaining exactly the same as before.

At the Chapelle du Gesù a new organ of Mr. Cavallé-Coll was inaugurated by Mr. Guilmant last Sunday, when he gave a marvelous reading of the F major toccata of Bach and other selections. In the vocal numbers (piano and organ) the piano was played by Mr. Scherrer, organist of the chapel. The instrument consists of two manuals and thirty-one speaking stops, and an excellent organ. The claron on the swell is beautifully voiced, as well as all the reeds. The diapacons also are good.

Last Sunday's concert at the Châtelet brought forward Widor's music written for the production of the "Conte d'Avril" at the Odéon in 1885, and four additional numbers written for the production of last season. The "Nocturne," for flute and orchestra; the "Sérénade Illyrienne" and "Guitare" are the best written numbers of the nine. The "Nocturne" is particularly original and has a peculiar charm. The flute part is very cleverly treated and well played by Mr. Canti, of the orchestra. The same program contains Lalo's piano concerto, played by Mr. Louis Diemer, and Beethoven's fifth symphony and Wagner's Selections.

Mr. Bertrand, the new director of the Opéra, is contemplating the production of Berlioz's "La Damnation de Faust" at the Opéra, and rehearsals are well under way for "Tamara" and a revival of the "Tempest" of Ambroise Thomas, both to be given next month. Auber's "Haydée" was revived at the Opéra Comique this week, and at the Comédie Française "La Mégère Apprivoisée" ("Taming of the Shrew") has been translated and arranged especially for Coquelin, who has made a great hit in the part of "Petrucio," as produced last week. Sophocles' "Œdipe

Roi" is having a tremendous success with Mr. Mounet-Sully, and a long run.

Mr. Henri Falcke, the piano virtuoso, leaves for an engagement in Leipzig at the Gewandhaus, where he will play Saint-Saëns' F major trio at the concert of the Hilt Quartet, with Messrs. Hilt and Klengel. I have heard him in this trio in Paris, and his reading is very refined and brilliant.

WILLIAM C. CARL.

The Janko Keyboard.

(Translated and Compiled by Emil K. Winkler.)

IX.

THE new keyboard reduces greatly the chances of touching wrong keys. The upper or black keys on the old keyboards occasion considerable trouble in this respect, especially by there being—with two exceptions—the narrow upper part of a white key between two successive black ones. This diminishes greatly the surety of touch in many chords and arpeggios. If we play and compare on the old keyboard the chord of A flat, D flat, E flat F and the chord F sharp, A, D, E, F sharp, we find that the chances of touching wrong keys are considerably greater in the second chord (D major) than in the first, whether played unbroken or as large arpeggio. It is always easier to hit projecting keys than to strike between two raised ones. Still another difficulty is felt in striking chords in which the fingers have to be contracted into a straight line, as in the chord, E, G, C, D, E.

These anomalies explain why playing in some keys is easier than in others. Compositions of a certain class of piano literature, belonging to the type of "morceau de salon" are mostly written in the keys of E flat, A flat or D flat, because the triads and dominant chords of these keys are the easiest.

The inconvenience of striking between two raised keys is entirely removed on the new keyboard, which renders playing in any key at least as sure as in the most favorable on the old keyboard.

The rounded off edges of the touch plates are another important factor for gaining surety of touch. Supposing the key to be struck vertically, fingers of great thickness can strike the convex touch plates without interfering with the adjacent ones. In passages in which long and rapid skips occur a lateral touch can be employed. On the old keyboard this is impossible, for there it is necessary, even in skips, to strike the keys vertically in order to avoid slipping or striking against the edges of the adjacent keys.

Practical experience on the new keyboard proves convincingly all these theoretical explanations.

On the white keys of the old keyboard the fingers feel no difference whether the key is struck exactly in the middle or a little to the right or left.

A pianist has to make use of the eyes, and will be very likely to touch wrong keys, if he neglects to do so in rapid passages.

This produces a feeling of anxiety whenever the eyes are removed from the keys, which is especially felt in playing at first sight. The flat surface in the middle of each touch plate on the new keyboard corresponds to a certain degree with the width which is brought in contact with the striking finger. The slightest lateral deviation will be immediately felt through the sensation of roundness. The sense of touch exercises an automatic control and at once corrects any deviation. Of course this procedure does not remain a complicated mental operation, but passes soon into an unconscious performance; and it is obvious what advantage to the distinctness of the performance and the mental repose of the player accrues from this shape of the keys.

Orange Mendelssohn Union.—The Orange Mendelssohn Union gave its first private concert of this its eleventh season in Music Hall, Orange, last Monday night.

The New "Tyrolean" at the Casino.

THE "Tyrolean" in its entirety was given last Monday night at the Casino, and greatly improved thereby. The new principals in the cast are Miss Louise Beaudet, who replaces Annie Myers, the latter singer being with the "Oncle Celestin" company on the road, and Ferdinand Schuetz, the tenor, who more than satisfactorily replaces Richie Ling, the young man whose face was so becoming to him. Miss Beaudet, who has been recently coached by Cappiani, sang very well considering the magnitude of her voice and her excessive nervousness. Mr. Schetz is the best English speaking German comedian on the American stage, and sang and acted with vigor. Miss Tempest is as lovely and as quaint as ever, and sang a new song by Alfred Cellier in the first act, and "When We in Tyrol" and the "Nightingale" as charmingly as ever. Several effective choruses, a new duet in the second act, and a quartet of real live Tyroleans selected from the—why, the Tyrol, of course, lend additional attraction to the opera, which will continue until after the holidays.

Will This Never End?

WASHINGTON, December 7.

MORE trouble followed the Emma Juch Opera Troupe during their engagement in this city which closed on Saturday night. Early on Saturday an attachment against the company was issued and a marshal proceeded to seize the scenery, trunks and other adjuncts. This attachment was issued at the instance of Philadelphia plaintiffs and amounted to \$1,469.

The service of this attachment soon became generally known, and the result was that many more creditors appeared. Some were extremely emphatic in their demeanor and two or three heated individuals threatened to lick everybody connected with the trouble, from the manager down. Although the business of the company had been far from good, Mr. Locke, its manager, took the matter rather philosophically, assuring everyone that all would be paid in full.

Manager Locke's assurance was not realized. When the audience was dismissed at night nothing had been done to effect a settlement, and when at last the audience, the performers and the attachés of the theatre had gone the deputy marshal still remained in possession of the property attached. A notice was posted at the stage entrance to the effect that the company would leave for Richmond on Sunday afternoon, and in some way they managed to get out of town.

The Musin Company in Erie, Pa.—The Ovide Musin Company had great success in Erie, Pa., recently.

The Melopola Concert.—The Melopola Society of Plainfield, N. J., Mr. William R. Chapman conductor, gave a very interesting concert in the beautiful casino of the Union County Country Club, December 12. The society was assisted by Mrs. Ritter-Goetze, soprano; C. J. Bushnell, baritone; Richard Arnold, violinist, and Victor Harris and Miss Utter, accompanists. The society sang compositions by Weinzierl, Parker, Lassen, Sydenham, Calcott and Bishop.

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The Musical Courier.

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American News Company, New York, General Agents.

NEW YORK, WEDNESDAY, DECEMBER 9, 1891.

THE Steinway and the A. B. Chase pianos recently purchased by Dr. F. Ziegfeld for the Chicago Musical College were received on December 1 and at once placed in the various studios and departments of the college.

PROGRESSIVE Chicago continues to add to its many institutions in the line of the music trade, the latest being the Hamilton Organ Company, of that city. The capital stock is \$30,000, and the incorporators are Clarence Wulsin, D. M. Baldwin, Lucien Wulsin, Geo. W. Armstrong, Jr.

THE line of pianos and organs—James M. Starr & Co. pianos and Newman Brothers organs—controlled here by Jack Haynes will be represented hereafter in Baltimore by E. C. Lertz. Mr. Lertz was for 13 years associated with R. Lertz & Sons, Baltimore, and will temporarily open an office. He is thoroughly acquainted with the retail piano and organ trade in that city.

NOTICE has been issued by the trustee of the sale of the factory and rent stock of the Boston Piano Company, of Boston. It consists of about 100 to 125 pianos, which will be sold at auction at the factory of the company on December 16 and 17. The Boston Piano Company was an unlucky venture into which Mr. Wilson, the proprietor, was induced to launch by an unscrupulous individual whose reputation should have been sufficient warning to Mr. Wilson not to embark into any scheme with him.

AFTER a prolonged absence on the Pacific Coast Mr. E. P. Hawkins has returned and may be found at his desk, pursuing his accustomed work for the Cornett Piano Company. His journey was occasioned by the serious condition of his wife's health, her physicians ordering her immediate removal to the milder climate of Southern California, where it is her intention to remain during the winter. Mr. Hawkins visited many cities in his travels, made the acquaintance of several of the large firms across the Great Divide, and incidentally transacted considerable business for his firm.

WE think we shall be compelled to desist from parodying "Music and Drama." If anyone will go through Harry Freund's last Saturday paper and read the original rot that young man doles out to the trade he will find that no parody can do justice to it. Our "Items from 'Music and Drama'" are therefore mere repetitions of his own incomprehensible and idiotic rubbish. We shall in the future probably reprint what he says and let that stand to convict itself. How it is possible for sensible members of the music trade to patronize such a sheet beggars com-

prehension. It is simply inconceivable, for every name mentioned in the columns of that paper appears in a ludicrous light. In fact, from a business point of view, we cannot understand how important firms and individuals can afford to have their names and affairs alluded to in that paper.

THERE is no make of piano which the ordinary cartmen so dislike to handle as the Steck. This is because the iron frame used in the Steck piano is heavier than that in any other instrument, which, while it may not be agreeable to the men who have to carry it about, certainly gives to it a resistance to the tension of the strings greater than that offered in the ordinary construction.

And the cartmen hereabouts have been having a deal of grumbling to do of late because the retail business of the Steck warerooms has been the largest they have known in years.

THE NEXT ISSUE OF "THE MUSICAL COURIER," DECEMBER 16, WILL BE A SPECIAL QALA NUMBER. PRINTED UPON EXTRA HEAVY PAPER, AND WILL BE THE LARGEST EDITION OF ANY MUSIC TRADE PAPER EVER CIRCULATED. IT IS IN NO SENSE A CHRISTMAS NUMBER, BUT IS PUBLISHED AT THIS TIME WHEN IT HAPPENS THAT THE MOZART CENTENARY, THE ANNIVERSARY OF BEETHOVEN'S BIRTHDAY AND THE OPENING OF THE 1891-2 SEASON OF ITALIAN AND FRENCH OPERA ALL COME TOGETHER. IT WILL CONTAIN SEVERAL SUPPLEMENTS, THE PORTRAITS OF THE LEADING MEMBERS OF THE OPERA COMPANY, OF MR. HENRY E. ABBEY, MR. MAURICE GRAU AND ANTON SEIDL, AS WELL AS OTHER ILLUSTRATIONS OF INTEREST TO THE MUSICAL PUBLIC. IT WILL BE HANDLED ALL OVER THE COUNTRY BY THE AMERICAN NEWS COMPANY, TO WHOM ALL BULK ORDERS SHOULD BE SENT, AND SPECIAL ADVERTISING MUST REACH THIS OFFICE BY THURSDAY EVENING, DECEMBER 10, TO INSURE INSERTION.

THERE is a scheme which is now being diligently worked at by the editor of the "Indicator" and the Brown brothers, formerly of Jamestown, N. Y., and later with the Chicago firm which, after passing through many titles, died known as the Brown-Barron Company. The scheme is to take from the East, New York, Boston, &c., piano factories and piano supply men to Chicago and its suburbs, where land is given them upon whatever terms they wish. The basis of the scheme—laying aside the little agent's commissions that these people receive—is to get as many institutions in and around Chicago as possible in order that they may give local support to the "Indicator," and in this light it is not a bad scheme.

But what of the Eastern manufacturers who advertise in this Chicago paper? How well do they like the idea of having the piano and piano supply trade constantly solicited to move from the present centres where they are all interested to a new point? Don't they realize that every concern that leaves New York or Boston and goes elsewhere weakens the trade in their city? Was there not a serious effect caused by the transfer of the wholesale business of Chickering & Sons from Boston to New York some years ago?

Wouldn't it be to the better interests of Eastern manufacturers to have the editor of the "Indicator" devote more of his time to bringing out a paper that should give them some return for their money than to have him scheming and planning to reduce the number of factories in the East? Of course it would.

And incidentally we would suggest to the editor of another Chicago paper that it would be better for him if his representative here were ordered to not mix himself up in the land schemes that are being operated by the editor of his chief local competitor.

WHEN so many institutions connected with the piano trade are moving or contemplating moving to Chicago and its vicinity it is interesting and gratifying to a New Yorker to see how steadily Mr. Napoleon J. Haines sticks to his conviction that New York just over the Harlem is the coming part of the world.

He may well believe in this, since years ago when this section of the town was an uninhabited waste Mr. Haines invested a fortune in real estate in that district, which has so increased in value that he is rated to-day as one of the wealthiest men in upper New York.

THE Lester Piano Company, of Philadelphia, are doing much toward bringing that great manufacturing city into prominence as a piano producing town. There are now and have been other piano making institutions located there, but it has remained for the Lester Piano Company to push their goods to such an extent that Philadelphia is becoming associated in the minds of the trade and public with the piano industry as are Boston, New York, Baltimore and Chicago. The addition to their already large factory having been completed a short time since, they are now able to keep abreast of orders, and already are planning for a largely increased output for 1892.

MANY of the friends of the Farrand & Votey Organ Company, of Detroit, have expressed their regrets at the severe financial losses sustained by that company in recent failures. No doubt in the coming year the company will recuperate from these blows, to which all commercial institutions are subject at times, and continue in a prosperous career. The company is devoting considerable attention to the manufacture of church organs, and it is believed that the house will gradually get out of the reed organ trade entirely and devote all its energy to church organs. Mr. Sisson, the traveling man, indicates as much to the trade he visits. They are making an excellent church organ.

IN estimating what the total output of pianos in 1891 will amount to, in order to ascertain as nearly as possible the percentage of increase over 1890, it will be found that many factories, particularly in the large cities have but maintained their normal production, while some few have actually fallen short of their usual number. On the other hand, there are several concerns that have so greatly enlarged their capacity and so successfully pushed their business that their overplus will bring up the grand total of the year's work to a number exceeding that of 1890. Prominent among those houses must be placed the Brown & Simpson Piano Company, of Worcester, Mass., whose gain this year will be very great, and whose enterprise and success will serve in a large measure to raise the percentage to a higher figure.

AN artistic and charming calendar for 1892 is that of Messrs. Decker Brothers, now being distributed. It is in the true sense artistic, beautiful, quiet and refined, yet effective. There is no big, glaring sign to catch the eye, but one is struck at once with the delightful photograph and sees the name of Decker Brothers only upon a closer inspection, as it appears in the embellishment surrounding the picture. The calendar proper occupies but a small space in the corner, but is clear and distinct. This work of art is issued in two sizes and is such an advertisement as will be taken home and preserved instead of being tossed about in an office in company with the less pretentious calendars that pour in at this season of the year. It is thoroughly in keeping with the high class of advertising matter which is expected from Messrs. Decker Brothers—it is up to their standard, and that is the highest praise that need be given.

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FERDINAND MAYER.

From Knabe to Chickering.

MR. FERDINAND MAYER, now in charge of the New York branch of Wm. Knabe & Co., Baltimore, is to assume a similar position with the New York house of Chickering & Sons, taking charge January 1. Such, at least, is the gist of a prevalent rumor.

Mr. Mayer has requested the New York papers to ignore this rumor, and for that reason no mention of it was made; but the recurrence of the same with greater intensity and more detail compels this reference to it, with the additional information that Mr. Mayer will take with him Mr. Reinhart, his assistant, and his son, young Mr. Mayer, who will be added to the Chickering forces.

Mr. Mayer's reluctance definitely to reply to newspaper inquiries on this subject is not due to any repugnance toward the publication of facts, as we understand it. We can also appreciate that at certain stages of business negotiations the delicacy of the situation may absolutely prevent either or both parties thereto from making any statements whatever for publication, and the subject under consideration may possibly be just in that uncertain condition, and for that very reason THE MUSICAL COURIER has for several weeks past respected the wishes of Mr. Mayer and remained silent.

But there are certain duties a newspaper owes to itself, and one of these is the publication of rumors that are not absolutely denied by the parties affected, and as we cannot secure from Mr. Mayer a definite contradiction to the rumors now rife in regard to him, we are compelled to advert to them and add such reports as have at the latest moments reached us.

The contract made or proposed is for \$50,000 for five years' services, Mr. Mayer to have charge of the New York house of Chickering & Sons, who are now doing all their wholesale trade from the Boston offices.

Latest.

We are prepared to state definitely that the contract between Messrs. Chickering & Sons and Mr. Mayer is signed, sealed and delivered.

It is now stated that Mr. George Blumner will assume the management of the Knabe branch here.

JUSTICE TO HENRY BEHNING, JR.

THE first instalment of notes under the settlement made by Behning & Sons fell due yesterday, and the whole amount having been duly provided for was promptly paid, and the notes amounting to \$13,000 are now out of existence. That much of the indebtedness was wiped out, and the man to whom the credit for this prompt work (which, under the circumstances, was herculean) is due is Henry Behning, Jr.

At this time it is unnecessary to make more than a passing allusion to the embarrassment which the firm suffered from, and the settlement effected; all we desire to say is this: Mr. Henry Behning, Jr., was the greatest sufferer, for it was Henry Behning, Jr., who did most of the business of the firm in past years, and the minimum of errors is charged to him by all who know the inside history of the business.

As soon as the settlement had been arranged he went to work with his usual energy to meet all the payments as they were to fall due, and yesterday he paid the first batch of notes. If he will be permitted unhampered to pursue his plans; if no outside interest will be allowed to influence his course; if independent action be vouchsafed him, and if his judgment will be made paramount every dollar will be paid and the business will be continued and will emerge into prosperity.

If, on the other hand, Henry Behning, Jr., is to be subjected to outside interferences, to opposition, chiefly of a trivial nature we learn; if those who have no business acumen or judgment are enabled to command him and to interfere with his work, there will be no salvation for his house.

In justice to him it must be recorded that he has represented the bone and sinew, the energy and vitality of Behning & Sons, and everyone having any in-

terest in the house should insist upon it that he should have supreme and untrammelled control of its affairs. Those who interfere with him should be held accountable for any misfortune that may and that unquestionably will ensue. We have always adhered to this view, and the work that has been accomplished by Henry Behning, Jr., during the past years confirms us in our convictions.

GRAVES AS A WIT.

THIS paper has lately called attention to some of the curious transactions of one W. F. Graves, a rather ignorant specimen of humanity, who has made some money by selling lots of stencil trash pianos in Western New York. It now appears that, as is usual with persons deficient in knowledge and culture, this Graves has issued a circular, which is prima facie evidence of the justice of THE MUSICAL COURIER in publishing the truth about him. None but a low, vulgar and ordinary creature could issue such a notice as this and stamp it as genuine by signing his name to it. It will be observed that it is an attempt to pose as a wit; to wit:

Wit.

Whereas one Hedge, of Buffalo, is making frantic efforts to circulate a scurrilous attack on me through THE MUSICAL COURIER, accusing me of the awful crime of selling a Conover piano to E. C. Smith, of Perry, N. Y., for \$250 (only \$30 profit) and thereby defeating Hedge and Lowing from selling one of the same for \$325, which said Hedge declared was very cheap, only a little above cost.

Now the truth is I never said a word to Smith about a piano until after he had decided not to buy of Hedge, giving as his reason that Hedge had lied to him and tried to deceive him. Four weeks after Hedge had taken away his piano from Smith's I did sell Smith a piano. I first bargained him a Shaw Company piano, but afterward changed for a Conover. Just such monopolies as this Hedge tries to sustain forces people to pay extortionate prices for pianos.

The same deception that he failed to play on Smith he did play on two other customers in Perry, selling them Bradbury pianos, as he pretended, at near cost, but about \$75 each above what I sell the same for.

THE MUSICAL COURIER, edited by a Sheeny Hebrew, tries to make it appear a crime to tell the truth, but a virtue to lie \$100 selling a piano. To an observing reader their scurrilous attack only admits that I sell pianos far cheaper than city dealers, with their large expenses, can possibly afford to do.

Conclusion: If you want a piano go to Castile and save \$75 as Smith did, even though such "wind bags" as this Hedge burst with rage.

W. F. GRAVES.

There is a beauty for our readers, showing how the latest literary fads of the music trade press have penetrated the wild regions of Castile.

We do not know who this Graves is outside of the fact that he is a stenciler from Stencilville, but we do know that he is not a true blue American citizen, for such a citizen never introduces religious questions into even the most heated personal controversies. The religion of the editors of this paper has no connection or relation with any subjects discussed in its columns, whether it be Graves' stencil fraud pianos or Graves' fearful and horrible grammar.

But as long as this unwashed stencil fiend has seen fit to introduce a religious subject, we may as well state for his edification that he has no knowledge whatever of the religious bent or inclination of the men who are engaged in editing and conducting this newspaper. He does not know them, and, thanks to a kind and Providential dispensation, they know him not!

We asked our Episcopalian editor if he knew this funeral piano stenciler of Castile, and he said he only had heard that he was called a big bluffer. Our Presbyterian colleague didn't even pretend to know of such a personality as this cemetery suggesting individual of Wyoming County. Our Catholic young editor with the eye glasses—a relative of Cardinal Gibbon—said that he does not know and never wants to know a man whose name suggests an undertaker. The Baptist editor, who by the way is glad he isn't a Presbyterian just at present (as he says), replied that the subject was too grave to contemplate, and he was compelled to treat to cigars for making this uncalled-for pun.

This left a Hickory Jew, an atheist, a nondescript, who doesn't know what he believes or does not believe, and an agnostic (we haven't a single Theopist in the office and none of our editors walk on their uppers).

The Hickory Jew editor said that Graves must have a prejudice against Hebrews, who were probably too shrewd to be taken in by him, and that the proper place for him was Russia.

The atheist editor said in reference to Graves that this was a sad disappointment for him, for he never

before expected to be sorry for not believing in a hell.

The nondescript editor rolled about in his chair and asked why compulsory education should be limited to young persons.

Finally our agnostic editor got up and walked out, saying he didn't know anything at all about it and believed he was built so that he never could.

All the rest were sorry for him.

But for Graves the whole office felt a contempt in recognizing that such an individual was enrolled among the splendid men of the splendid piano trade.

PARTIES intending to purchase pianos or organs from W. F. Graves, of Castile and Portage, N. Y., should first make inquiries at this office.

THE paid up stock capital of the corporation of Chickering & Sons has been increased to \$700,000. Messrs. Chickering and Forster were in New York on Friday and Saturday.

It is now announced authoritatively that Theodore Pfafflin, lately with Lyon, Potter & Co., Chicago, who has been East recently, has been engaged with Chickering & Sons as traveler. Mr. Pfafflin is now in the city.

MR. GEORGE T. McLAUGHLIN, the head of Woodward & Brown, the Boston piano makers, has been giving his undivided attention to the furtherance of that company's interests for a long time past, and the large increase in their business in 1891 must be a source of personal pride to him. The year just ending will show the company in an exceptionally good condition as to the organization of the factory, the satisfaction that the goods have given the orders ahead and the prospects for 1892.

THERE is direct evidence to be obtained against Werner Brothers, of Bangor, Pa., showing that they have purchased and obliterated the number on a piano made by James M. Starr & Co. for the purpose of using the instrument against Messrs. Steinmetz & Sons, of the same place, by offering it at less than cost price. It is known to Mr. Jack Haynes, the Eastern representative of James M. Starr & Co., where Werner Brothers purchased this piano, and it may be relied upon that they cannot obtain another from the same source. Such underhanded, fraudulent methods of doing business are not countenanced by any reliable house, and Werner Brothers should either change their tactics or be drummed out of the trade.

CHARLES D. HOLMES was engaged last year by the Smith American Organ and Piano Company, of Boston, to take charge of a New York branch under a stipulation that he was to secure benefits if he would make a success of the venture. He did not have the appearance nor did he seem to be gifted with the qualities necessary for a successful venture in the piano and organ line, and he ignominiously failed to do so, although he made considerable noise and bluster.

He recently entered suit against the company in the Superior Court of Boston, fourth session, claiming \$100 a week salary for 18 weeks—the exact claim having been \$1,820. The jury, who heard both sides of the story, did not believe Holmes' side and gave a verdict in favor of the Smith American Organ and Piano Company.

THE Chicago letter this week announces that E. de Anguera's services will be dispensed with by the Manufacturers Piano Company, of Chicago, at the end of the year. A bonus was offered to him (\$1,000, we believe) to leave July 1; but Anguera refused to accept the same, showing that he had no confidence in securing another place. Mr. E. de Anguera is one of the luckiest piano salesmen we have ever met in a varied experience, and he always manages to get some place, although we never could understand how he could at any time be of any real value to a firm. His sales never represented large profits and his whole method inclined him to cheapness. A reasonably fair price for a piano scares the wits out of him, and he makes promises to customers which his firm can never fulfill. But he will, we suppose, get another position, for he is unusually lucky.

DECKER BROTHERS

And the Janko Keyboard.

A CONTRACT has been made which gives to Messrs. Decker Brothers the commercial control of the renowned Jankó piano keyboard for the United States. There are thousands of musical persons interested in this marvelous invention, to which THE MUSICAL COURIER has been devoting pages and columns, and they will be pleased to learn that some Decker Brothers grand and upright pianos are now being provided with the Jankó. The latest Decker Brothers uprights, with the new keyboard, can now be seen at the warerooms on Union square.

THE Story & Clark organ has received the first premium gold medal at the Augusta Exposition. The exhibit was in charge of Thomas & Barton. This latest triumph is an additional link in the long chain of victories belonging to the Story & Clark organ.

THE piano manufacturing business of Otto Wissner, of Brooklyn, has grown so rapidly that he will in the early spring occupy a new factory building now in course of erection on Atlantic avenue, near Bedford, Brooklyn. The capacity will be 100 pianos a week. Frank H. King is doing some remarkably fine work for the Wissner business.

IF consistency be a virtue, persistency may be placed as its twin sister. Consistency and persistency are the characteristics of the advertising plan of the Ivers & Pond Piano Company, of Boston. They have not only made certain claims in no uncertain words for their product, but they have followed up their claims with constant reiteration until it has come to be that the Ivers & Pond piano is one of the best and most extensively advertised pianos in the world. The result of all of which is business. Ivers & Pond advertise—Ivers & Pond are busy. Go thou and do likewise.

MESSRS. HARDMAN, PECK & CO. have added still another concern to their already large list of direct, controlled representatives in all parts of the country, by purchase of the claims of the Council Bluffs Savings Bank against the Mueller Music House. The claim of the bank amounted to some \$18,000 or \$19,000 and comprised the book accounts, the stock and the lease papers, virtually the entire business. Mr. Mueller has been installed as manager, and it is probable that a stock company will shortly be organized, in which he will be apportioned shares. In the meantime shipments of Hardman pianos are being made and all signs indicate that Mr. Peck has made still another wise, far seeing business move that will redound to his credit and profit.

They're after me,
They're after me;
I am the individual they desire, &c.

THIS is the song that Mr. Harry J. Raymore sings of the Shaw piano, and in order that all his agents should be able to join in the chorus he has issued a huge poster in many colors, with a large cut of a Shaw upright with half a dozen hands reaching out after it, and the musical notation of the refrain printed under it.

It is a characteristic piece of Shaw advertising—it is novel, will be sure to attract attention, and it puts and fixes the word Shaw in the mind of anyone who sees it, and that is just what Mr. Raymore wants.

Another good Shaw advertisement of a much quieter nature is their 1892 calendar, just out, containing a handsome chromo-lithograph, "In the Orchard," and conveying the compliments of the season.

—Frank H. Erd, of East Saginaw, is one of the hustlers in the Michigan piano and organ trade. Mr. Erd sells the Opera piano, the Webster, the Weser and advertises them all in great shape. He also controls Erd's Imperial Quartet and is a general all around musical authority in his section. He has worked his way on his own merits and was backed by himself only.

—It will be noticed in the last issue of "Presto" that the relative positions of the advertisements of the Everett Piano Company, of Boston, and Everett & Co., of New York, have been changed. This is well, as it is easy to confuse the two concerns, and it is evidently the intention of the New Yorkers to gain all advantage possible from the extensive advertising of the Boston house.

SWICK'S EXPLOIT.

THE daily papers have given circulation to the attempt made by John J. Swick to make a still greater nuisance of himself than ever by rushing into this office last Wednesday night, with a crowd of loafers and women, and brandishing a revolver, with the demand for a retraction of a stencil article. Instead of a retraction the member of the stencil fraud association got a night's lodging in Captain Reilly's station house, for among all the persons to whom he is known not one could be found to go bail for him.

As the matter is in the courts, the adjourned hearing being set for December 21, THE MUSICAL COURIER prefers to remain silent on this particular phase of the subject. Swick is such a pitiful object (being afflicted with a moral disease that makes him a pest of society) that the less said of him the better.

His career in the piano manufacturing business will continue to form a subject for comment as long as his fraudulent methods continue.

The Board of Underwriters, if they knew that Swick is the present occupant of a portion of H. Spiess' Building in Harlem, would insist upon his removal or cancel the policies.

Those music trade papers that have accepted Swick's advertising are expected to champion his cause; they are welcome to it.

A Few Letters.

The good natured manner in which Swick's idiotic proceedings were treated in this office finds a counterpart in some of the many letters received by our trade editor. To those who treated the subject very solemnly we convey our sympathies; to those who felt that it would make but very little difference whether our trade editor was a dead duck or a live newspaper man we submit some of these letters. They make excellent Sunday reading:

BOSTON, Mass., December 4, 1891.

My Dear Marc:

This ought to be a pretty good advertisement for you, if it is properly handled. Of course one does not want to have guns brandished around his head, but if it could be safely done you know there is no end of opportunity for effective newspaper work, if it is judiciously handled.

We cannot have you canonized at present as a martyr to the stencil war, nor do we want to, because we cannot spare you yet; but you can easily work up a first-class campaign as a candidate for those honors.

Seriously, I am glad that nothing worse came of the assault, and hope that you may not be again threatened in this manner.

Yours sincerely, J. B. WOODFORD,
Hallet & Davis Company.

CHICAGO, December 5, 1891.

My Dear Mr. Blumenberg:

I have just seen the New York "Herald," which gives an account of Mr. Swick's attack on you. The gentleman's melancholy failure is simply a corroboration of the old axiom that the pen is mightier than the sword, for, although reinforced by four men and two women, he, like Louis of France, after marching up the hill had to march down again.

It is to be hoped that Mr. Swick, after having spent a night in the quiet seclusion of the cell in a police station, will leave that enticing place with a chastened spirit and call next time accompanied by two men and four women. Seriously, however, I congratulate you on the fact that Mr. Swick concluded that after all discretion was the better part of valor and put the revolver back into his pocket, for he might have fired at you and hit Hunker, and in that case my Sunday evenings, which are usually spent in close communion with the genial "Raconteur," would have been lonesome. I am, as ever, cordially yours, EMIL LIEBLING.

WORCESTER, Mass., December 5, 1891.

Marc A. Blumenberg, Esq.:

DEAR SIR—It seems to have become epidemic of late that all the great ones of the earth are to be assaulted with bombs or pistols. I can only congratulate you that, like the noisy dog, Swick's bark was worse than his bite. But seriously you will have to don a coat of mail, as they did in olden times, or some of "your esteemed contemporaries" or your other friends will do you up. Yours truly, THORODOR P. BROWN,
Brown & Simpson Company.

CHICAGO, December 5, 1891.

Friend Marc:

I just saw the "Herald" with an account of Swick's assault and congratulate you on your safety. He must be desperate, but it is a good exemplification of the influence of THE MUSICAL COURIER.

Hope you won't have any more experiences of the kind, as at the time they are decidedly unpleasant. Yours, JOHN.

NEW YORK, December 5, 1891.

M. A. Blumenberg, Esq.:

MY DEAR SIR—Let me congratulate you on receiving such a mark of distinguished success; it shows that your work is well and thoroughly done. Keep it up. Your paper gets more interesting every week, even to me, who, as you know, is outside of your trade line entirely. With best wishes for your continued success, I remain, Yours very truly,

THOS. H. DELANO,
Managing Editor "Tobacco."

WASHINGTON, N. J., December 4, 1891.

Blumenberg, Musical Courier:

I wanted that chance myself. DANIEL.

CHICAGO, December 5, 1891.

Mr. Marc A. Blumenberg:

DEAR MARC—You must have had a "parrot and monkey" time of it. Glad the revolver did not go off. Chances are it was not loaded, anyhow—only a sort of a bluff. Well, my dear boy, the man who tries to give you the bluff must be up and doing every minute. I cannot imagine that even at the sight of a revolver you got the least excited. You have been

in harness so long and your nerves are so well trained that you can sit in that comfortable chair of yours and receive news from a revolver equally as cool as through any other channel. I presume after this it will be as hard to get into your office as it would be to get into the Czar's palace.

Wishing you a merry Christmas, I remain,

Sincerely yours, J. H. REARDON,
Mason & Hamlin Company.

CHICAGO, December 5, 1891.

Trade Editor Blumenberg:

Don't let them kill you just at present. You are a very necessary element in the music trade of this country and you must live. C. C. O. C.

ERVING, Mass., December 5, 1891.

Friend Blumenberg:

I congratulate you on your escape from Swick. You got off more fortunate than Russell Sage.

I was expecting to hear of Harry Freund or D. F. Beatty going for you rather than Swick.

It would seem a trade editor's lot is not altogether a happy one. Look out for yourself. Yours truly, C. S. STONE.

Krell Outlets.

HOW rapidly the Krell pianos, made by the Krell Piano Company, of Cincinnati, has "caught on" can be gained by observing the following outlets secured by the firm:

Chicago—J. A. Bryant, 307 Wabash avenue.
Minneapolis—A. H. Castle & Co.
Denver, Col.—The Knight-Campbell Music Company.
Milwaukee, Wis.—James B. Bradford.
Gaston, W. Va.—Hoye Crites.
Pittsburgh, Pa.—H. Kleber & Brother.
New Orleans, La.—P. Werlein.
Cleveland—J. T. Wamelink.
Philadelphia—C. J. Hepp & Son.
Birmingham, Ala.—Gilbert Carter & Co.
Columbus, Ohio—Stettner, Koch & Co.
Peoria, Ill.—Mark Ament.
Wheeling, W. Va.—C. A. House.
Marshalltown, Ia.—W. H. Calhoun.
Atlanta, Ga.—Phillips & Crew.
Kansas City, Mo.—J. W. Jenkin & Sons.
Indianapolis, Ind.—George C. Pearson.

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Barrett Brothers.

MESSRS. BARRETT BROTHERS have just completed some extensive changes and improvements in their commodious salesrooms, Nos. 98 and 100 Court street. This store has long been widely known as one of the largest in the State, and as having an unusually large salesroom for pianos and organs. The greatly increased business of the firm has made an urgent demand for still more room, and to provide this the basement floor has been refinished and remodeled throughout for the special department of reed organs, thus leaving the entire main salesroom for the exclusive exhibit of pianos, of which the firm now has unquestionably one of the largest and most varied assortments ever shown in this section of the State. Their facilities for handling the thousand and one small instruments and miscellaneous articles of the music trade has also been largely increased. These changes really double the capacity of the establishment, but there are no empty shelves at Barrett Brothers.—Binghamton "Herald."

—Colonel Moore, of the Everett Piano Company, of Boston, has purchased the piano hardware and plate manufacturing business of E. Wilson & Co., of Utica street, Boston. Mr. Wilson will be retained as manager.

—The acoustic cabinet of Kaufmann, of Dresden, which was lately on exhibition at Berlin, will in January be removed to Vienna and thence it will be sent to Paris, London and later on also to New York. Kaufmann is a direct descendant of the inventor of the self playing orchestra and a number of other mechanical musical devices.

—The accident on the Lake Shore Railroad at Toledo Saturday week ago proved disastrous to Mr. J. A. Mackenzie, the inventor of a piano harp, who, with his family, was on board. Mr. Mackenzie resided here for a short time. Two children were killed and Mrs. Mackenzie seriously injured. Mr. Mackenzie escaped injury.

A Piano and Its Insurance.

IN the fifth session of the Superior Court, before Judge Dewey, in equity session, the case of the Estey Company v. Helen L. Rowell is on trial.

This is a peculiar case in some respects. The defendant leased a piano from the plaintiff on a conditional bill of sale in February, 1890. The contract, so it is alleged, stated that she should have the piano insured. In December her house was burned and the piano was destroyed, and now the lessor of the piano sues for the money which the piano was said to have been insured for—\$750.

The defense is that the lessee is not liable for the whole amount, as she had some ownership in the instrument.

A case is now pending in the lower courts to make the insurance company pay to the defendant in this case the amount for which the piano was insured.—Boston "Herald."

Six Years for Barrett.

B. S. BARRETT, the ex-piano dealer, was sentenced to serve six years in the penitentiary by Judge Lamson in the Criminal Court Saturday morning. It was generally understood that sentence would be passed and a large number of people were present. Noticeable among them were several ladies who have been interesting themselves in his behalf. Shortly after 10 o'clock the prisoner was brought into the court room. He was manacled to John Faller, who is charged with criminal assault. There was a look of resigned resolution on Barrett's face as he walked firmly to the prisoners' row and sat down. Judge Lamson ascended to the bench and the crier announced the court in session. Barrett kept his eye riveted on his honor as if trying to divine his fate. Finally a lady went up behind him and whispered a consoling word in his ear. A sad smile passed over the prisoner's face as he partially turned his head and answered.

"Barrett, stand up," said Judge Lamson.

With the exception of the noise made by Deputy Sheriff Mintz in unlocking the handcuffs there was a death-like stillness in the court room. When released Barrett stepped forward.

"You have pleaded guilty to the charge of forgery; have you anything to say why sentence should not be passed upon you?" asked the judge.

"I am ready to pay the penalty that a merciful and considerate public may demand," answered the prisoner.

"Then it is the sentence of this court that within thirty days of this date you shall be taken to the penitentiary of this State, where you shall remain for six years, and that you shall not be confined in the dungeons of the prison."

The prisoner, who is deaf, put his hand to his ear to catch the words, but it was evident that he did not hear them. The expression on his face did not change in the least, and he remained standing until the judge beckoned for the officers to remove him. Deputy Mintz again placed the manacles on Barrett's wrists and led him from the court room.

"What is my sentence?" he asked of the officer in the hallway.

When told his face assumed a ghastly hue and he trembled like an aspen leaf. He was quickly taken through the jail and thence into the street.

"Am I to be taken to the penitentiary immediately?" he asked.

"No, you are going now to be photographed," said the deputy.

This information startled Barrett, and it seemed to affect him considerably. He did not complain, however. He will probably be taken to the penitentiary next week.—Cleveland "Leader."

The Marklove Organ Company.

FOR years the name of Marklove has been connected with some of the best organs now in use. The business was established and successfully carried on by the late John G. Marklove. Since his death last August the manufactory has been managed by his estate. Arrangements have now been perfected whereby the business is to be permanently continued and enlarged. Clifford F. Marklove and A. L. Barnes have formed a copartnership under the name of the Marklove Organ Company and will succeed to all the organ business, manufacturing, sales and repairing of the late John G. Marklove. The papers have been drawn and are now awaiting signatures, and when these formalities are concluded the new firm will at once assume actual control.

The company starts out with most favorable prospects. Clifford F. Marklove, the junior member of the firm of Buckingham, Moak & Marklove, is a young man of exceptional business ability. He will retain his connection with that firm. He has a son's commendable pride to continue the business his father built up and through which the family name became so widely and favorably known in organ manufacture. A. L. Barnes is known in Central New York as a thorough musician and a skillful organist. He served seven years as an employe in Philo Curtis' shops and is an excellent mechanic. His ability in this line enables him to take up any manufacturing business at a great advantage. He first became known musically as a choir boy in Grace Church and assistant organist under Prof. B. G. Jarvis. Thence he went to Trinity Church as organist and director of the choir, where he remained three years. Then he studied with Dudley Buck, Brooklyn's famous organist, and returned to succeed Dr. Sieboth as organist and musical director at Christ Church, where he has been five years.

Professor Barnes was the founder and director of the Apollo Club, one of Utica's best quartets. He also has frequently been called on to give organ recitals out of town and has long been recognized as one of the best organists in Central New York. It is his purpose to give his entire time

and attention to the personal supervision of the manufacturing. To do this he will be obliged to give up music teaching, a calling in which he has been very successful and has a large number of pupils. He will continue his engagement at Christ Church. Few young men are better or more favorably known hereabouts than Mr. Barnes and the wishes for the success of the new company can be counted by the thousands.

The late John G. Marklove manufactured organs in Utica for about 40 years.—Utica "Press."

Trade Items.

—A. I. Ellis, of Connellsville, Pa., has sold his music business to T. F. Miller & Co.

—The agency for the Braumuller piano has been taken by B. F. Owen & Co., of Philadelphia.

—It is now reported that the Burdett plant, of Erie, Pa., is to be removed to Sycamore, Ill.

—H. G. Ellmore, piano and organ dealer, Cameron, Mo., has decided to remove his business to Dallas, Tex.

—Mr. James Hollyer, of the New York house of Mason & Hamlin, left for Chicago on Friday last on a short visit.

—Col. Julius J. Estey is on a visit to the Estey Organ Company's branch at Atlanta. He will return North to-day.

—Legg Brothers, of Kansas City, who represent Carl Hoffman's (Leavenworth) line, will probably lose the agency on January 1.

—Mr. F. M. Oriatt, formerly with Peek & Son, has been engaged by the Emerson Piano Company's New York branch as retail salesman.

—Charles Johnson will open a piano, organ and music store at Grafton, N. D., in January. He will represent St. Paul and Minneapolis houses.

—Hockett Brothers & Puntney, of Columbus, Ohio, have opened a branch house at Piqua, Ohio. This firm is one of the most enterprising in Ohio.

—A. N. Chapin has been requested to resign his position as manager of Burns' Music House, Pittsfield, Mass., and his successor is a nephew of Mr. Burns.

—George Metcalfe, formerly of the Warren Mercantile Company, Salt Lake City, is now with the New England Piano Company's New York house.

—J. N. Muir, an enterprising dealer at Plattsmouth, Neb., has rented a new building in the Reilly block in that town. Mr. Muir means greatly to extend his business.

—Mr. Charles H. Wagener, who has been making a journey around the world for the Story & Clark Organ Company, is expected to reach Chicago on January 10.

—One of the greatest mistakes a man can make is to sit down at a desk and worry himself sick over business and then call it a day's work.—Washington "Star."

—J. R. Brink has purchased the interests of V. Sowash in the Creston Music House, Creston, Ia. Mr. Brink is a first-class representative Western piano and organ man.

—There was a slight fire in the piano and organ wareroom of Lyman Page at Middletown, Conn., last Monday. It was quickly extinguished before doing much damage.

—W. E. Yager has resigned as treasurer of the McCammon Piano Company, Oneonta, N. Y. Geo. B. Baird has been elected treasurer and D. F. Wilbur vice-president of the company.

—The Durand Organ and Piano Company, of Portland, Ore., has removed to a large wareroom—a four story establishment—on Fifth street. They sell the Chickering and the Mehlin pianos.

—A. H. Goetting, of Springfield, Mass., writes that the fire that was reported as having damaged his musical stock burned in his old quarters, from which he had moved the week previous.

—A. M. Ordway, piano and organ dealer at Hagerstown, Md., has removed to new warerooms in the Public Square. Mr. Ordway has pushed his business until it has grown to push him.

—Frederich Fuehr, an old Philadelphia organ maker, who went to Cleveland on a spree, got himself into a bad fix and lost \$700 to \$800. It's a good thing for him that he did not get farther West.

—Mr. Charles B. Hawkins, who has made such a success as a traveler in the interests of the Brown & Simpson Piano Company, will shortly make a trip to Europe for the Worcester Organ Company.

—H. E. Lake has opened large new piano and organ warerooms at Keene, N. H. He advertises, besides Estey and Chicago Cottage organs, "Chickering, Estey, Hallet & Davis, Woodward & Brown, Haines Brothers, Briggs, Brown & Simpson, Prescott and Starr pianos."

—A severe fire on Sunday night in Philadelphia destroyed the building occupied by the Shaw Music Publishing Company, 731 and 733 Vine street. The flames started in the basement from a fire under the boiler and the loss of the company on building, machinery, plate and stock is estimated at \$300,000.

FOR SALE—An organ plant, now manufacturing and selling organs. Old-established name and reputation. Good trade outlets and some export trade, which could be increased. Trade running about 30 a week average throughout the year. Accommodation given for one-half the amount of bill of sale. Labor and living cheap. Lumber can be had cheap. Good men to be had at from \$1.25 to \$2 a day. Address "Plant," care of THE MUSICAL COURIER.

WANTED—Two first-class organ salesmen; wages paid no object if they are honest and wide awake; references must be given and will be given in return; steady position to this kind of men. Apply at once. J. A. Thayer & Co., successors to Bodman & Thayer, Attleboro, Mass.

FOR SALE—A one-half interest in an old established retail piano and organ business. Only those who can furnish \$2,000 to \$3,000 cash and thoroughly acquainted with that business need apply. Address MUSICAL COURIER.

WANTED—Situation in a Southern city. Utility man; experienced repairer of pipe and reed organs and other musical instruments. Willing to help in every way. Address Chr. G. B., 221 Magnolia street, Atlanta, Ga.

WANTED—A first-class man to sell pianos in New Britain. One who is well adapted to this business will receive a good salary or commission. Apply to Spring's Music Bazaar, New Britain, Conn.

WANTED—A wide awake piano and organ salesman to represent a manufacturing company on the road to the trade only. In your reply state full particulars. Address, Manufacturers, Box 1,877, N. Y. P. O.

FOR SALE—In a Western city of 300,000 inhabitants, large musical constituency, a sheet music business 50 years old. Owners must devote time exclusively to instruments, and will sell the sheet music department to the proper party or parties on very reasonable terms, at less than cost of stock, and make arrangements to suit purchaser. None but parties with reference need apply. Address "Sheet Music," care of THE MUSICAL COURIER, 25 East Fourteenth street, New York.

Needham Circular.

NEW YORK, November 11, 1891.

DEAR SIR—Please note the following points carefully, or you will deeply regret it:

FIRST, SIX OCTAVE ORGANS.—There is an increased demand for these through Northern Ohio, New York and parts of New England, and at the request of many customers we have added No. 52 (the handsomest organ in the market to-day) to the list.

In addition to the regular No. 22, shown in our catalogue, we now make with 6 octave keyboards Nos. 8, 9, 49 and 52. To ascertain the exact price of a 6 octave organ add \$5 to the price of the same organ in 5 octaves, as already quoted to you.

SECOND IMPROVEMENTS.—The advance made in quality during the past few months is remarkable. Mr. McLaughlin, formerly assistant superintendent of the New England Organ Company, who is one of the most expert organ makers in this country, has been engaged as inspector, and no instrument is shipped until approved by him. Among many improvements made in the last six weeks, please notice our *New Style of Sub-bass*, which cannot get out of order; *New Style of Pellets*, which prevents the keys from ever becoming irregular from long use; *Extra Voicing*, &c.

THIRD, OUR ORGAN NO. 52.—We made this to show what fine work the "Needham Company" could do, supposing that from its elaborate hand carving, French veneer, &c., it would be too expensive to meet with a ready sale. To our surprise it has proved the best "seller" we ever made, which shows that it is a mistake to suppose that all organ buyers want cheap, trashy goods.

In this connection we desire to say there are makers in this country who, by using gumwood instead of walnut, cheap keys, cheap reeds, cheap stops, &c., produce what is known as a "cheap organ." Even at the small price charged few of the dealers will buy them outright, and in order to get them on the market at all the manufacturer is usually obliged to consign them.

We do not wish to say a word against either these manufacturers or their goods. If there is a demand for "trash," it is of course perfectly legitimate to supply it, providing of course that the buyer knows exactly what he is receiving. We mention it merely that all may understand that the *Needham Organs* do not belong to that class.

That our prices are comparatively low is owing to our facilities, and not to cheap material and poor work. It is true that we sell the "Little Beauty" at the smallest price at which an organ was ever sold, but this is merely because we waive our profit in order to give our agents a good "leader" to draw trade. The work and material on the "Little Beauty" are strictly first class.

FINALLY.—Send in your orders early for the holidays. Do not wait until the last minute and then complain because the organ is delayed.

If you want catalogues for circulation, order them with your next shipment.

We furnish all you want gratis. Do not hesitate to send to us for fear you may interfere with some agent already established. If we have one we will tell you so frankly, and no harm is done. If you do not hear of one, it is probable that there is none in your vicinity and the territory is open. Yours truly,

NEEDHAM PIANO ORGAN COMPANY,
Chas. H. Parsons, Treasurer.

P. S.—One word regarding pianos. Our piano department is going full blast and we are *in it to stay*. We shall soon be ready to quote prices. The question with us now is—What kind of a piano will suit our customers best? We have a magnificent scale and the tone of the new piano is grand; but how about finish? Do you want celluloid keys or ivory keys, cheap cases or fine cases? What priced piano will now fill "a long felt want"? Give us your ideas. "In the multitude of counselors there is wisdom." We can give you what you want.

Monkeying with the Cops.

FRIENDS of Mr. F. W. Helbig, the dealer in musical instruments on Seventh street, not far from Florida avenue, think that his recent arrest by Policemen Mellen and Garvey was due to the fact that Mr. Helbig was a witness against these officers before the trial board several months ago, although the arrest was made upon warrant and in the usual form. Before the arrest was made the officers procured the necessary legal papers from the police court. The charges against Mr. Helbig were being an unlicensed junk dealer, violating the building regulations and also violating the police regulations.

The charges of violating the regulations consisted in an allegation that the defendant had a showcase in front of his place of business which extended more than 54 inches from the house, thereby obstructing the sidewalk.

Judge Kimbal heard the cases and dismissed the charges of being an unlicensed junk dealer and violating the police regulations and imposed a fine of \$10 in the other case, but suspended execution of sentence.—Washington, D. C., "Star."

—The leading quartet club of Hudson, Wis., has been named the Mehlin Quartet Club in honor of the Mehlin piano. The club consists of Bohrer, first tenor; Amquist, second; Rohrbach, first bass; Stokes, second.

THE Clough & Warren Company's upright piano does not seem to have struck the popular vein or fancy, and the result is that the company are making but a limited number of pianos. The cases are bulky, heavy and unattractive and are hard to sell, and there is nothing in the tone or touch to compensate for these defects. It does appear that not every new piano venture started during the past five years has turned out successful.

MORE STENCIL SCOUNDRELS.

IN the same manner as THE MUSICAL COURIER last week warned the people of a certain section of Massachusetts against the Swick stencil piano frauds, it had on several occasions warned Philadelphia people against the fraud Sylvester Piano Company frauds.

These Sylvester, Beatty, Swick, Mozart, Linne, Lyndhurst and other piano frauds must be driven to the wall, and one way to do so is for THE MUSICAL COURIER to continue its exposés and thereby furnish to the dealers their only weapon against these incursions.

The whole music trade press supports these frauds by refusing to expose the transactions done under their cover, and in most cases the frauds get the active support of the music trade press by simply advertising in them. See Swick advertisement right among the best and legitimate firms.

However, the Sylvester fraud has ended, as is seen by the following from the Philadelphia "Item":

The neighborhood of Germantown avenue and Diamond street has been thrown into a state of the greatest excitement by the closing up of a large get-a-piano-quick concern, which has been doing business at 2047 Germantown avenue.

The name of the concern is the Sylvester Piano Company, and the names of the two young men running it are Mr. P. H. Leary and another who was known under two names, James F. Maher and James M. Sylvester.

Both of these worthies are not on the scene, the store is closed up, the goods and office effects inside it are gone, and there are about 400 patrons of the firm looking in vain for the hard earned dollars they have invested in order to meet the requirements of their musical tastes.

Leary is supposed to be in New York, where the company is said to have another office; but of Maher, alias Sylvester, nobody knows anything. He left on the 10 o'clock train on Wednesday morning, ostensibly to go to New York.

HIS OFFICE BOY,

William Simms, carried his valise to Germantown Junction, and saw his employer take an East bound train. That was the last glimpse.

When Maher left he said good bye to his assistant in the office, and said that Mr. Leary, the New York partner, would arrive from New York in the course of the day and take charge of the office.

This had been done before, as the two partners had often traded offices, so Wm. Howard, the clerk of the establishment, did not think anything about it, as Mr. Maher had specified his intention last week of going to Gotham.

The "Item" reporter saw Mr. Howard this morning and he told the story of Maher's skipping.

"I did not become suspicious until after Mr. Maher had gone. A lady came in with a check which Maher had given her and said that the bank refused to honor it.

"When a certificate expires the holder has the right to choose either money or a piano, and this lady wanted the money, so Maher had given her.

A CHECK FOR \$100.

"I told her I guessed it would be all right, that he might have overdrawn his account, and when Mr. Leary came he would fix it up.

"Leary did not come.

"Yesterday Mrs. Steinmahr received a telegram sent to Mr. Maher, presumably from his brother in New York, which seems to give evidence that he is not in that city, as he said he was going.

"The telegram said: 'Telegraph some information. People are running to me for their money. Unless you can explain, it means \$1,000 to me.' It was signed 'Jack,' but neither Mrs. Steinmahr nor I can understand it.

"Maher must have considerable money, which he has taken, because there has not been

A PIANO GIVEN

out for the last five weeks, but the payments have been running on all the time.

"There have been certificates maturing all the time, but he has put the holders off from time to time so as to increase his haul.

"The system makes the patron pay \$3 down and \$1 per week, and there are 150 members in each class.

The firm opened about the middle of April, and since then about 41 pianos have been given out, leaving about 400 people

OUT OF POCKET

in sums varying from \$10 to \$60.

Besides other bills owing the firm, it is alleged over any number of small bills—one to Forepaugh's Theatre for advertising in the program; Chas. E. Lovabaugh, printer, \$42; the "Inquirer," \$36; Mrs. Steinmahr, Maher's landlady, \$87; Oshop Brothers, tailors on Frankford avenue, \$67 for two suits of clothing and an overcoat; Dalby & Fulmer, house furnishers, Germantown avenue and Diamond street, and Mr. Howard, the clerk.

To add another phase to the case, Maher has been paying attention to a most estimable young lady, and it is said he palmed himself off to her as J. F. Sylvester, deceiving her in a most shameful manner in regard to his parentage, or at least telling a vastly different story to her than he told others.

He spent money lavishly; theatres, clothes, carriages—in fact he was known as a "high roller" of the first class.

—Lawrence A. Subers, president of the new Subers Piano Company, Camden, N. J., was in Worcester last week making final arrangements with the Washburn & Moen Manufacturing Company for the manufacture of the patent coiled piano wire to be used in the Subers pianos.

J. & C. FISCHER.

A Great Piano Display.

VISITORS to the retail warerooms of Messrs.

J. & C. Fischer are instantly impressed with the grandeur and the extent of the great establishment of this firm on Fifth avenue and the enormous assortment of Fischer grand and uprights on the floor. This surprise is supplemented by others, for on further investigation it is found that the stock of pianos is not merely an assortment of styles but an assortment of the most varied and select fancy wood pianos, covering every available wood that can possibly be adapted to piano manufacturing.

There is an abundance of color in this wareroom, and many of these fancy woods are the finest representations of what nature does in the shape of wonderful figures and contrasts. A close inspection of these varied and variegated veneers used by Messrs. Fischer will astonish even such persons as have experience in this particular direction.

But this assortment is not limited to the pianos in the retail wareroom, for at the huge Fischer factories on West Twenty-eighth street there can be found thousands of pianos in the various stages of manufacture made of all these fancy woods and constantly shipped to all sections of the continent. The numerous firms who represent Fischer pianos have found it a most profitable plan to keep in their local and branch establishments counterparts of the Fischer pianos on view at the Fifth avenue wareroom, and the sales of these instruments in 1891 surpass those of any previous year.

When fancy woods first found entry in the piano manufacturing firms there were many houses who doubted the success or the permanency of this class of goods. Many continued to adhere to rosewood imitations and only sparingly followed the dictates of fashion and taste which commanded the new departure. Only a few years ago many houses made the fancy case uprights merely reluctantly.

From the very inception of the new departure Messrs. Fischer, anticipating the tendency of the times, embarked in the manufacture of fancy woods on the usual large scale characteristic of their system of transactions, and they actually aided in making the demand more universal. They made so close a study of the subject that in its natural evolution it enlarged the scope of possibilities, and they were not satisfied to make, in addition to their pianos of plain woods, pianos of walnut and mahogany, but they drifted into some of the scarcest and most select native and foreign woods that could possibly be secured.

It is for these reasons that a visitor to the warerooms will find color, design and curious and remarkable texture in the great assortment of Fischer pianos to be seen there.

The demand for these pianos is particularly active at this time, and the dealers who have not supplied themselves with assortments of these fancy wood Fischer pianos will "get left" during the holiday trade.

Decision in the McTammany Suits.

THE Supreme Judicial Court of Massachusetts recently rendered a decision in favor of the Æolian Organ and Music Company, which is very important to that company in not only strengthening the patents it holds, but in silencing the claims of a hitherto bellicose inventor well known to all manufacturers of automatic musical instruments. In 1887 John McTammany, of Worcester, Mass., through his counsel, Charles T. and Thomas H. Russell, of Boston, filed a bill in equity in the Supreme Court in Worcester County, of that State, to compel the Æolian Organ and Music Company to grant him a license under a contract made by him with the Munroe Organ Reed Company of Worcester. The agreement among other things provided that the license should not be operative except in the event of the Munroe Organ Reed Company at its option giving up or abandoning the agreement made by and between said corporation and Alexander McTammany (the brother of John), as therein stipulated. The agreement with Alexander, who was the licensor of the Munroe Organ Reed Company, under certain patents owned by him relating to automatic musical instruments, provided for a certain notice of intent to terminate said agreement on the part of the Munroe Organ Reed Company in the event of its desire to abandon it. This notice was never given, and the Munroe Organ Reed Company paid royalties under it to Alexander after the suit was brought. While the suit was pending that company sold certain instruments to Alexander, who gave the company therefor a release from all claims and demands under that contract. The grounds of the decision were that since the agreement provided that the license stipulated to be given by the Munroe Organ Reed Company could not become operative until that company abandoned the agreement with Alexander, and he had released that company from all claims under it, the agreement with Alexander was not abandoned but terminated by mutual consent of the parties to it, whereby the license, if granted,

never could be operative. The bill was dismissed with costs.

The patents under which John McTammany claimed a license are numbered 340,636, 353,894, 355,201, 355,229, 355,336, 358,895, 365,092, 368,164, 368,165, 394,005, 394,006, and relate to the automatic mechanism of automatic musical instruments either separate from or in combination with manual organs. They were sold by the Munroe Organ Reed Company to the Æolian Organ and Music Company, and both companies were parties defendant to the suit. The decision was reached after a long and hard fought contest in the courts, and the Æolian Company is to be congratulated upon its victory. The Wilcox & White Organ Company and Frank Stone were nominal parties to the same suit. The undisputed ownership of these patents by the Æolian Company gives that company a control of the manufacture of automatic musical instruments when connected with the numerous patents before this purchase owned by it, of which it may well feel proud. All the defendants were represented by Charles A. Merrill, of Worcester, as counsel.

This Is a "Corker."

ST. LOUIS, Mo., October 16, 1891.

W. W. Kimball & Co., Chicago:

GENTLEMEN—Through the courtesy of your agent in this city my room at the Lindell Hotel has been adorned, during our six weeks' engagement at the exposition, by one of your upright pianos. Heretofore I have shared the general impression that the manufacture of the best pianos is confined to Boston and New York, therefore it has been a great surprise to me to discover that the West, Chicago—W. W. Kimball Company—can claim the production of an instrument rivaling in every respect the finest made by the oldest and most famous Eastern manufacturers. In touch, tone, singing quality, power, &c., your instrument has no superior, and then in price—which to many is a serious consideration—you out rival all the old houses, since you do not now charge hundreds of dollars for the "antiquity" of your house, whatever you may do in the far distant future. My wife and daughter, who are both excellent pianists, join me in admiration of your instrument. Chicago surprised New York in being selected as the location of the world's fair, and now your firm, sharing the enterprise of Chicago, are making a bold dash to take from New York and the East one of its crowning glories—the reputation of making the best pianos in the world. I have conversed with several first-class pianists regarding your instruments and found all to be of the opinion that the most exacting artists could only utter words of the highest praise in their favor.

Very sincerely your friend,
(Signed) P. S. GILMORE.

Lawrence & Son Piano Company, Boston, Mass.

SINCE the old house of Lawrence & Son has been reorganized under the firm name of Lawrence & Son Piano Company their business has largely increased.

Heretofore their output was almost exclusively confined to the New England States, but there is now such a steady and growing demand for the pianos from dealers in the South and West that they have it in contemplation to secure a larger factory or to increase the productive capacity of their present one.

Their new scale, recently introduced, has already secured favorable indorsements from the most critical, and the selection of a "Lawrence" is often in order at a professional performance.

It May Not, and Then Again It May.

PRIVATE information conveyed to us by Inspector Byrnes points to a possible revelation of incidents which will be made public as soon as they are published and which will involve at least two persons who have for years been connected with a mystery which has never been known outside of a limited few, who themselves only know individually limited parts of the entire tale. If a certain trial should take place and some matters be placed on record it is probable that the names of the parties would be printed in the newspapers, and then we should all know more about it than we know now. However, it may not happen unless it occurs.—(Saturday Trade Paper.)

Good for Strophe.

KANSAS CITY, Mo., November 28, 1891.

Editors Musical Courier:

Please find inclosed my check for \$4, with order for your paper for one year. You have shown that your paper is up to the times. * * * It shows that one will be able to get all the news of what is going on if they take THE MUSICAL COURIER. * * *

We remain, yours, &c., G. W. STROPHE.

—Anson S. De Yoe, piano dealer, San Francisco, has gone under. He alleges that he has failed in business because of "bad debts superinduced by too much confidence in the integrity of those with whom he has done and been doing business." He owes \$1,565.

Becker's Patent Standfast PegsFOR
Violins, Banjos, Guitars, Etc.PATENTED DECEMBER 1, 1891.
Francis L. Becker, Patentee and Manufacturer.

ORIGINAL SIZE

ARTISTS and experts bestow unlimited praise upon this valuable attachment, on account of the many decided advantages it offers over the ordinary tuning pegs and over all other patent tuning contrivances. Becker's patent standfast pegs will admit of a more accurate, quicker and easier way of tuning, because the diameter of the brake and collar, which counteract the tension of the string, is double that of the diameter of the shank, upon which the string is turned.

For instance, if in tuning a motion is made upon the circumference of the collar, of one-eighth inch, then the motion effected upon the string is only one-sixteenth inch, thus facilitating the much desired result of settling the string upon the most perfect point of pitch. For the same reason also, because the string is held in place by double the ordinary leverage and greatly increased friction, it will stand firmly at the point where one stops turning the peg, not having to fear that it will slip back or suddenly spring loose.

These pegs do not require to be pressed in.

With these pegs the instrument requires less tuning. They require no lubricating substances, as the friction will always be very smooth, thereby avoiding wear and especially the cracking noise so often noticed in the ordinary pegs. The metal parts are so arranged as not to touch the instrument, making any jarring sound impossible.

Becker's patent standfast pegs are made of the best materials; the brass parts are plated by a process of oxidizing and have a beautiful dark and brightly polished surface. They can also be had in nickel without extra cost.

For sale by all dealers.

Louisville Trade.

LOUISVILLE, Ky., December 2, 1891.

AS was predicted in your correspondent's last letter, trade is on the increase in this vicinity, and as an evidence two annual openings were in progress yesterday.

EMIL WULSCHNER

was here, brimful of snap and go, attending the opening of his branch. His beautiful warerooms presented a picturesque appearance as I stepped in, and my gaze was met by beautiful paintings, plants, palms and cut flowers. Ever since this house has taken the agency of the Knabe and Vose & Sons pianos it has experienced an increase in sales and the prosperity of these celebrated instruments is one of the most gratifying elements in this firm's business. A concert will be in progress Thursday evening at Mr. Wulschner's, at which some of the well-known musicians will participate.

SMITH & NIXON

also had their fifth annual opening. Their warerooms were decorated profusely with plants, cut flowers, &c. An orchestra of 16 instruments pealed forth appropriate music. The day after the opening I called on this firm. Coley Buck, the genial floor manager, said he had a busy day. I afterward met Mr. J. Lwellan Smith, of the firm, who has charge of the Southern trade tributary to Louisville. Mr. Smith has just returned from Chattanooga and Bowling Green, where he has good, active agencies. Mr. Smith stated that the revival of trade in the South while slow was steadily gaining in strength, and he looks for a complete revival by the first of the year, when the planters shall have marketed their cotton. The collections of the firm show a decided improvement. This firm watch the trade very closely and are thoroughly organized in all their territory. They push their high grade pianos under all circumstances, and their large trade certainly has justified their faith in first-class business.

J. F. HABLSICH, who has been in business only three years, is manufacturing a piano worthy of notice. Mr. Hablsich said his trade has been excellent lately, and with his present prospects he would have an encouraging Christmas trade. This

house turns out about 20 pianos per month and stands among the leading houses here.

I received a lot of general information from my friend Rosen, of

HINZEN & ROSEN,

and was gratified to learn that this firm had a Steinway and Weber boom this week. Their new store is the headquarters of some of the best trade in the city.

G. W. Greenup, of

GREENUP MUSIC COMPANY,

has sold enough goods the past week to retire from active service. A beautiful piano was sold by him to a friend of mine in "Society Run," one of our suburbs, to-day, and from all accounts subsequently gathered two more sales were consummated on the strength of this sale. Mr. Greenup just returned from New York and will leave soon for San Francisco.

FRANK TEUPE

is doing a nice business with the Behning and Chase pianos.

SMITH & NIXON

have taken the agency for the Wissner piano and have sold several since.

PROFUNDIS.

Bad Piano Man.

Weller, of Reading, Disappears.

G. H. S. WELLER, who has been acting as agent for the Estey Organ Company in Reading, Pa., has decamped, leaving his accounts with the company in a very tangled condition. Mr. George W. Gilbert, who was employed by Mr. Weller as a salesman, has been placed in charge of the store at 5 North Fifth street.

Mr. Weller has been missing since Friday, on which day he told his wife that he was going to make a trip through Lebanon County and would be absent several days. When he did not return on Saturday night Mrs. Weller felt no concern, as he often remained away for days at a time.

On Saturday C. W. Moody, representing the organ company, went to Reading to make an examination of Mr. Weller's bookkeeping, but the examination didn't pan out, as there was only one book in the store, and that in such a condition that nobody could explain or understand it. The accounts were juggled in a manner to deceive an expert, and as Mr. Weller confided to no one the key to the cipher his shortage could not be ascertained at this end of the line, although later it was learned that he had made a clean sweep. It is supposed he is indebted to the company for several thousand dollars, as it is estimated he did a business of \$200 a month.

When he sold a piano or organ the purchaser, after completing his payments and receiving a receipt, was required to sign a release, which he forwarded to the company in place of the money, thereby causing the company to believe that the instrument was still its property and could be recovered from the person to whom it was sold.

The clerks have several weeks' wages due them. Mr. Gilbert, the salesman, cashed a check for Weller on his personal account, which proved to be worthless when presented at the bank, and he also loses other money.

George R. Moyer, of Womelsdorf, Pa., agent for the "White" sewing machine, who had placed some of his machines with Weller, and which were sold by the latter, is also a loser to a considerable extent. How Weller disposed of the money, or whether or not he disposed of it at all, is a mystery. He was not known to have any expensive habits and was regarded as a quiet man of family.

Weller is about thirty-five years old, below the medium height, has dark hair and eyes and a large black mustache. He has a wife and one child, a boy of seven. The family moved to Reading from Maryland about three years ago. Mrs. Weller, although aware of some of the facts of the case, still clings to the idea that her husband is sick at some out of the way place, where he is not known, and will shortly return. But he will not.

This Account Should Be Settled.

LISBON, N. H., November 30, 1891.

Editors Musical Courier:

ON THE REJECTION OF THE HORACE WATERS ADVERTISEMENT!

You see, he as well as others, feels your influence on the public. He paid up the "Herald" in full, so the "Herald" published what he wanted. The paper published that he (Waters) had settled in full with ALL HIS CREDITORS. I will show you how he settled with me, as follows:

For past favors draw on me for \$1,250, to be paid in music at retail prices, but do not sell this order to Ditson.

HORACE WATERS.

I wrote back that I did not know where to dispose of the music only to Ditson.

In return mail he asked me if I wanted he should dispose of the order for my benefit. I wrote back that as I was much in need of money he might send me all the money he could instead of the music. So he sent me \$250, saying that was all he could get for the order.

Now, if he would settle that order as he acknowledged he owed me, I would be satisfied. I consider there is due me on that order \$1,000 with interest. If Waters is rich, as I

am informed he is, I should think he would pay me the balance.

Yours respectfully, JOHN DE HUFF.
[Mr. De Huff is a very old man, and no doubt when Mr. Horace Waters hears of this he will order his son, T. Leeds, to mail to Mr. De Huff a certified check of the amount due to him with compound interest up to date.]

Items from "Music and Drama."

I was at the Steinert wedding last week in Boston. The speakers of the evening were introduced by the toast master, which, I suppose, is a new way of introducing speakers at dinners. The toast master performed his responsible duties in such a manner as to call forth much enthusiasm and appreciation of his clever reference to the speakers and the subjects of their toasts. (See Freund's "Music and Drama," December 5, middle column, page 13.)

Mr. Schuman made an oration and congratulated the younger members of the house of Steinert on having as a father a man, &c. (See Freund's "Music and Drama," December 5, middle column, page 13.)

To Mr. Louis as one of Boston's honored merchants Mr. Schuman pointed with pride, and said such a union between the Steinert and Louis houses was well entitled to heartiest congratulations of their friends. (See Freund's "Music and Drama," December 5, middle column, page 13.)

The wedding was gotten up so that these two young people could get married, and the invited guests present—among whom I was one of the most distinguished—were all delighted in not being absent on this occasion. Dr. Lasker made a very able speech on "Marriage" (quite an appropriate theme for this particular occasion), and his remarks were listened to with much attention. (See Freund's "Music and Drama," December 5, middle column, page 13.)

(See same paper, page 13, first column.) "The affair was one of the most important and fashionable events of the season in Boston society circles."

(See same paper, page 13, third column.) "The Steinert-Louis wedding was certainly an event in the social circles of Boston."

(See same paper, page 13, third column.) "The wedding was one of the finest affairs ever held in Boston."

(See same paper, page 13, top of third column.) "The festivities were kept up until a late hour with dancing in the ballroom." [It will be observed that I am careful to have it stated so explicitly so as to avoid any suspicion that the dancing at the Steinert-Louis wedding took place in the kitchen, pantry, bedroom, bathroom or cellar.—CLAMBAKE HARRY.]

Mr. Steinert * * * has seldom shown his ability as an orator to better advantage. Mr. Schuman * * * ended one of the most eloquent orations of the evening. The toast was drunk standing. Steinway, Weber, Gabler and Hardman, Peck & Co. sent superb gifts. I mention this fact especially because the Steinerts sell these pianos. Where are the gifts of the Henning Piano Company?

Mr. George W. Lyon sold the first Steinway square and concert grand in Boston 22 years ago, the latter being played at a concert by S. B. Mills. As the piano is being played I ought to state where the concert is in progress, but I don't know. Mr. Lyon's word is good enough when he states that no Steinway pianos were sold in Boston prior to 1869 or 1870. It is curious that he had to come all the way from Chicago to Boston to sell two Steinway pianos. (See Freund's "Music and Drama," December 5, page 11, first column.)

Mr. Lyon is likely to make his influence felt as long as he lives. I merely say this to show that his influence will not cease before he dies. This is, of course, a self evident proposition, but the readers of my paper are very apt to understand what I mean. Mr. Geo. W. Lyon can justly be said to be personally identified with the history of the music trade of the West. A man who has been engaged out West in the music trade during the greater part of his natural life can justly be said to be personally identified. It is, strictly speaking, a personal matter and is personally applicable in this case to Mr. Geo. W. Lyon, who can, of course, justly be said (not the faintest suspicion of injustice) to be personally, referring entirely to his own person, identified with the history of the music trade, not fish, grocery, terrapin, barrel stave or monkey wrench trade, but the music trade of the West, the real West, not the East at all, but the West, out West. (See Freund's "Music and Drama," December 5.)

Their business has grown beyond their best anticipations, and their trade has already increased to a large extent this fall. (See Freund's "Music and Drama," December 5, page 11, from which all this is bodily taken as follows):

The satisfactory arrangement of this great move rounds in the highest degree to the house of Lyon, Potter & Co., and adds to the important position that they have already attained in the musical trade of the West, and will be the means of even still further increasing the prestige of the representation of the Steinway pianos in Chicago.

Lyon, Potter & Co. have had a most successful and prosperous trade this year, and the constantly increasing number of their sales of the Steinway piano have given this instrument added fame and reputation throughout the West.

The recognized position of Chicago as a leading centre in the music trade is thoroughly well appreciated by the members of the house of Lyon, Potter & Co. and the magnificent manner in which they have established their business, their superb quarters and with the Steinway piano as their leading instrument their position as a leading house in the trade has been established on a solid basis.

Lyon, Potter & Co. have well maintained the eminent and celebrated reputation of the Steinway piano in the West, and have also so largely developed the trade of this instrument in their section of the country, that their establishment is now well recognized as one of Chicago's principal institutions in the musical world.

Where the Sohmer Company has led others have followed. (Trade editorial page Freund's "Music and Drama," December 5.) I do not exactly understand how this could be otherwise, because the one who is in front and leads is always followed by those who come along afterward or behind. If that wasn't so he would not be in the lead, and one of those others would be in the lead and he would be among the followers.

For additional senseless rubbish of this kind please read future numbers of "Music and Drama," beginning of course with the next number.

CLAMBAKE HARRY.

HAZELTON BROTHERS,

THOROUGHLY FIRST-CLASS

PIANOS

IN EVERY RESPECT, *

— APPEAL TO THE HIGHEST MUSICAL TASTE. —

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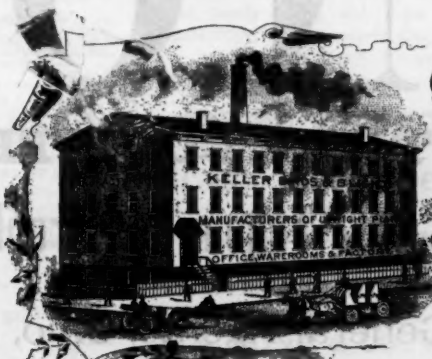
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FIGURED FANCY VENEERS (STAINED)

FOR ORGANS AND PIANOS.


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**KELLER BROS.
UPRIGHT PIANOS.**
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Warerooms & Factory,
BRUCE AVE. EAST END.
Bridgeport, Conn. U.S.A.
Territory Absolutely Guaranteed
to all Established Agencies.

The Braumuller Pianissimo Centre Pedal.

SINCE the appearance of our fall catalogue (1891) we have added to all our styles of pianos a pianissimo centre pedal, reducing the volume of tone to a minimum, and giving a fine tonal effect unsurpassed in any other piano. With this centre pedal anyone will be enabled to practice at pleasure, without upsetting the nerves of friends and neighbors.

Our pianissimo centre pedal must not be confounded with the old style "buff stops, harp stops, mutes and mufflers," adjuncts of other prominent pianos (whether operated by pedals or hand levers), as these are old principles of muffling piano tones, and have been in use in many forms for nearly 50 years; but they have never proved satisfactory for obvious reasons. These old style "buff stops," &c., require that the hammers be "let off" further from the scale, thereby reducing their full power when the said stop is not used. This is not the case with our centre pedal, as the regulation of action is adjusted the same as if the principle were not employed in the piano.

Special attention is called to the fact that when our pianissimo centre pedal is in use the power of the hammer stroke is so greatly reduced that all wear to hammers or action is practically overcome.

The simplicity in construction of the Braumuller pianissimo centre pedal is such that there is no more complication than in the ordinary two pedal pianos, which is a great recommendation in itself.

Respectfully yours,

THE BRAUMULLER COMPANY,

542 and 544 West Fortieth Street, New York.

Schubert Piano Company's Down Town Wareroom.

MR. PETER DUFFY, president of the Schubert Piano Company, is about to carry into effect a plan which he has been long considering, that of opening a retail wareroom in the heart of the piano district. The result will be the opening this week of the store number 29 East Fourteenth street, in the Lincoln Building, which will be stocked with a complete assortment of Schubert pianos, the management to be in the hands of Mr. Charles F. Hamerschmidt, a gentleman widely known among the wholesale trade and among musicians and musical people in New York.

Hereafter a line of all the various Schubert styles will be

found here, and it will be of great convenience to visiting dealers, who will have an opportunity of examining them at a point easy of access instead of having to make the long pilgrimage to Morrisania. It will unquestionably be of distinct business advantage to Mr. Duffy to have representation in this manner—an advantage to his wholesale trade as well as a source of profit from his retail sales and rentals.

The Schubert has attained such popularity in all other large cities that it is an assured thing that it will win success in its new trial for public patronage in New York. Congratulations are in order to Mr. Duffy in his new departure.

Sutro's New Establishment.

IN last week's MUSICAL COURIER a description was published of the building just purchased by Mr. Otto Sutro, Baltimore. The following article from the Baltimore "American" gives additional details and furnishes some news as to the proposed changes to be made:

The old statue of Washington, by the sculptor Bartholomay, which has long been one of the familiar sights on Baltimore street in its niche at the Noah Walker Building, is not included in the recent purchase of the property by Mr. Otto Sutro. It will be replaced by a statue of Beethoven, appropriately ornamenting the building in its future use as a music establishment. Plans are now being drawn for the further improvement and decoration of the spacious building, and work will begin very shortly. A handsome new store front will be erected, comprising two large show windows and wide central entrance. These will cover a front width of 34 feet, and each show window will have a depth of 17 feet. When completed the building will form one of the largest music stores in the United States. It will have 51,568 square feet of flooring, and will combine many enterprising musical undertakings under one roof. The first floor will be devoted to the sheet music department. A staircase will be erected at the west wall, leading to a large concert and recital hall, with a seating capacity of 500. The stage will be near the south wall and will be 34 by 17 feet. The depth of the concert hall will be 97 feet. The entrance to the hall will be through the main door, but a large folding gateway will isolate the approach to the hall from the store proper. The building is in the shape of an L, with one leg fronting on Calvert street, thus holding in its angles those houses fronting on Baltimore street east of the Walker Building. On the Calvert street side two additional stores will be built, making even floors running all the way round to the Baltimore street portion. Seven stories and a basement will constitute the Calvert street structure, and on the Baltimore street side there will be five stories, an attic, a cellar and sub-cellar. The Calvert street wing on the lower floor will be 124 feet deep, making a continuous floor of 221 feet in length in the sheet music department. The second story of the wing, on a level with the concert hall, will be used as piano warerooms. In the third floor will be the organ warerooms, and in the fourth

will be located the teachers' rooms, suitably fitted up for the purpose. In the fifth floor will be the repairing shops; the sixth will be devoted to varnishing and polishing purposes, and the seventh floor will be used as a storage room. The basement, fronting on Baltimore street, will be converted into a handsome department for musical instruments. Passenger and freight elevators will be erected, and the building will be lighted and heated by electricity and steam respectively. Mr. Sutro expects to move into the new quarters in two or three months. The purchase was made for \$96,000 in fee. Mr. Sutro began his business career in Baltimore in 1868, in a small store on Baltimore street, near Light. The rapid growth of his business necessitated a move to larger quarters, resulting in the occupancy of the present building at 19 East Baltimore street.

Story & Clark in Australia.

STORY & CLARK have just received orders for 104 of their high grade organs from Australia, from their representative, Charles Wagener, who is canvassing that country at this time. The Story & Clark Organ Company have many organs in that country now, and they are pushing their interests vigorously. This consignment of 104 organs goes to one house, and there are many yet to hear from, as Story & Clark are assured of large orders by their representative, who left the United States for Australia only a few months ago.

—Joseph Roe, until recently a traveling salesman for Tryber & Sweetland, of Chicago, has been arrested at Lincoln, Neb., the complaint being sworn out by George N. Newton, of that city, alleging embezzlement.

—James G. Ramsdell, the well-known piano dealer of Philadelphia, recently filed his statement in Court of Common Pleas No. 2, for the recovery of \$300 damages from Henry Hart, who has in his possession a piano belonging to him.

In his statement Mr. Ramsdell avers that he rented a piano to Belle Bonaffon, on September 6 last a year ago, at a rental of \$10 a month for 41 months, and that she agreed not to leave it go out of her possession.

The statement then goes on to say that the defendant, Henry Hart, took the piano into his possession and converted it to his own use; that Belle Bonaffon became default in her payments, and they therefore demanded the piano from Hart, who refused to deliver it. They therefore bring suit for \$300 damages.

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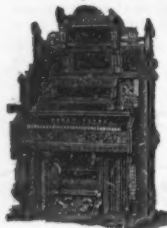
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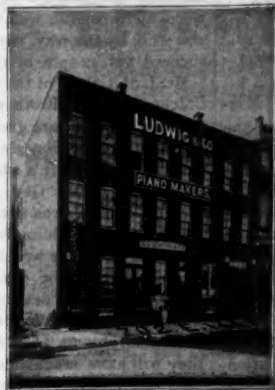
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CHICAGO OFFICE MUSICAL COURIER,
228 STATE STREET,
CHICAGO, December 5, 1891.

MESSRS. WM. ROHLFING & SONS, of Milwaukee, have recently had a picture of their fine store published in the Chicago "Times;" a history of the house accompanied the cut. This house is certainly one of the most prosperous in the country. Their trade increases steadily, which is due to their energy and thorough knowledge of the business, each member of the firm being practically brought up in the line. Their fine edition of sheet music, known as the "Rohlfing," is sold all over this country. They represent the great Steinway piano, with which they have always had unqualified success, and they also do a good business with the Hazelton, a piano which is deservedly a favorite with their customers. The Messrs. Rohlfing's store is one of the handsomest and best arranged music houses in this country, with every facility for the business, including a music hall, which is used frequently for entertainments and is thoroughly appreciated by the musical people of that city and adds to the popularity of the house.

The managers of the different land syndicates, of which there seems to be three right close together, called respectively Columbia Heights, Chicago Heights, and the town of Griffith, the latter being in Indiana, are very active in pushing the claims of their locations, and many of our local manufacturers of pianos have been offered favorable terms if they will remove their plants, and it need surprise no one if some of them yield to the temptation.

Messrs. William H. Bush & Co. have changed the scale of their large upright very much for the better; they have also arranged their soft stop so that one can either use it with a pedal or permanently remove it by a lever placed under the key bottom; they have also a transposing device, which is easily operated by a small, nickel plated lever placed on the key slip, and raises the pitch a half tone.

Thompson Music Company is the title which has been adopted by Will L. Thompson & Co.—no other change whatever; and this is done simply to indicate the nature of their business, which is now done in one line where before it took at least two lines.

The Grollman Manufacturing Company has been established as the successor to S. Grollman & Sons Company, with a paid in capital of \$15,000, all of which is owned by the Chicago Cottage Organ Company.

The Grollman failure was not the result of their getting too small prices for their goods, but was simply for want of capital, of which they had very little and had to depend on borrowed money. Their credit was good and they were, and are still, well thought of by their largest creditors, who, by the way, say they expect to see the Grollmans succeed yet, in spite of the failure so far.

Mr. J. M. Chase, of the Chase Brothers Company and the Chickering Chase Brothers Company, has been confined to the house, but we are glad to say that he is now able to be at his office a portion of the day.

Dr. S. H. Peabody's address is Room 608 Rand-McNally Building, and Mr. Geo. H. Wilson's address will be the same, though he was not here up to yesterday. Room 608 Rand-McNally Building is the main office of the liberal arts department of the world's fair, and letters sent to anyone connected with the department addressed as above will reach their proper destination.

Messrs. Julius Bauer & Co. will remove from their present retail warerooms to 226 and 228 Wabash avenue, where they will have much finer warerooms and more space, on the first floor. The new warerooms will be 32x170 feet and another wareroom on an upper floor, which will be connected with the first floor by an elevator, will be 60x170 feet. It is their purpose to have every modern improvement and make them as attractive as any wareroom in the city. They expect to get possession in about two months.

Mr. John H. Reardon has positively resigned from the management of the Mason & Hamlin branch here, and Mr. Hollyer is expected here to take charge of the store. Mr. Reardon will take a needed rest for a couple of months and will go East before resuming business of any kind. He is entirely non-committal as to his future business.

One of the handsomest rooms in this city is a small private office now being fitted up by J. Rayner, the fancy wood dealer, at the corner of Morgan and Fulton streets. The room will be entirely covered by red and white mahogany, beautifully paneled, both walls and ceiling, and the floor will be laid with fancy woods.

Mr. Elmer, of Messrs. Babcock & Elmer, of Winona, Minn., passed through here on his way to New York. This house has not dissolved, as was reported, but have simply cut loose from the gentleman who originated the club system which they ran for a while.

There was never a time when so many workmen were applying for work in the piano manufactories of this city as at the present.

The Epiphany Church, on Ashland boulevard, this city, has bought a \$10,000 pipe organ of Messrs. Farrand & Votey, of Detroit, which is the first organ of their make to come to Chicago.

Mr. Theodore Pfafflin left this city for Boston this week to confer with the Chickering house relative to accepting a position with them, his relations with Messrs. Lyon, Potter & Co. having ceased on the 1st of the month.

The first of the product of the Erie Piano Company, Erie, Pa., can be seen in the warerooms of Mr. Julius N. Brown, on Wabash avenue, this city. They are the old scale Colby piano, very good, and may be considered as Colby seconds.

The Manufacturers Piano Company here had an extraordinary year in their wholesale department, and if their retail sales had been as good in proportion the business would have been marvelous. Unfortunately the great Boston salesman did not prove to be the bonanza he represented himself to be, and his work has been discounted by Mr. Robert McCoy, who has made better sales, sold better goods and got better terms, though handicapped by being obliged to work in a secondary position.

Mr. Calvin Whitney, president of the A. B. Chase Company, was in the city for a few days. The success which has attended the A. B. Chase piano in this city would naturally please any manufacturer. Mr. Whitney is no exception.

Mr. I. G. Loomis, of La Crosse, Wis., was a prominent dealer visiting the trade this week.

Mr. Alanson H. Reed is probably the first ever to have brought pianos to this city, which occurred in 1837, and the instruments were made in Boston by Lemuel Gilbert. Messrs. Reed & Sons are steadily increasing their output, and are selling all their pianos to friends, two of them going this week to parties in Colorado with whom they had dealings years ago. They are certainly making excellent instruments and avow their preference to making one good piano rather than fifty poor ones.

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(Copy.)

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Signed THOMAS & BARTON.

It must be distinctly understood that this refers to the Everett Piano Company, Boston, and not to any Everett & Co. concern here in New York, which is advertising Everett pianos extensively in the music trade papers.—[EDS. MUSICAL COURIER.]



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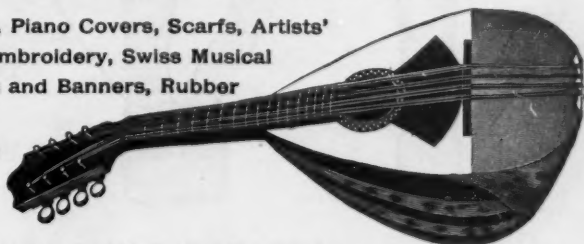


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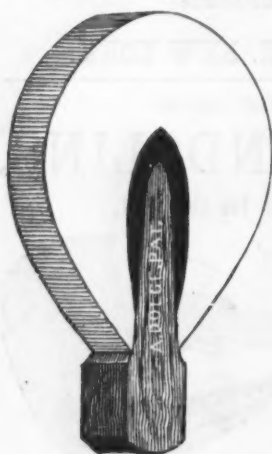
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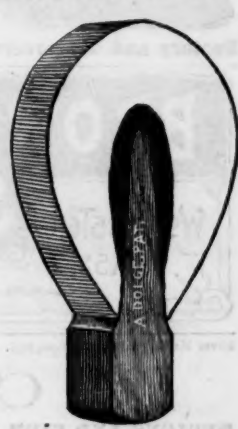
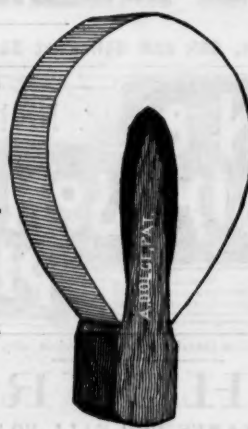
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